THE UNIVERSITY OF ALBERTA

# SELECTED PSALM SETTINGS
# IN GALLUS DRESSLER'S
# XC CANTIONES QUATUOR, QUINQUE, ET PLURIUM VOCUM,
# 1570

by

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled Selected Psalm Settings in Gallus Dressler's XC Cantiones Quatuor, Quinque, et Plurium Vocum, 1570 submitted by Avaleigh June Crockett in partial fulfilment of the requirements for the degree of Master of Music.

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# ABSTRACT

Thirteen psalm settings were included in the 1585 publication of Gallus Dressler's Opus sacrarum cantionum quatuor, quinque, et plurium vocum. These settings had previously been published in his XC Cantiones quatuor, quinque, et plurium vocum (1570). They represent an excellent over-view of Dressler's oeuvre, since they include works from nearly every collection published by him from 1560 until 1570, or almost his entire creative period.

Biographical information about Dressler is presented in Chapter I of this study. Included in this is a discussion of religious influences in his life, particularly important since he took Holy Orders and abandoned his musical career at the age of thirty-eight.

Chapter II provides an over-view of Dressler's music with a general description of his musical style and the place of his works among those of contemporary sixteenth-century German musicians.

Chapter III deals in somewhat greater detail with the collection from which the psalm settings are drawn. The essence of the chapter is an analysis, using musical examples, of the settings. The works are examined from the point of view of rhythm, melody, harmony, counterpoint, and text-setting. Compositional techniques in Dressler's music are related to those found in more prominent sixteenth-century composers such as Clemens non Papa and Orlando di Lasso.

The Appendix contains eight representative psalm settings transcribed into modern notation in score form with full text-underlay. As far as it is possible to determine, these pieces have not previously appeared in modern notation. The transcriptions were made from a microfilm of the seventy-eight pieces published in 1585.

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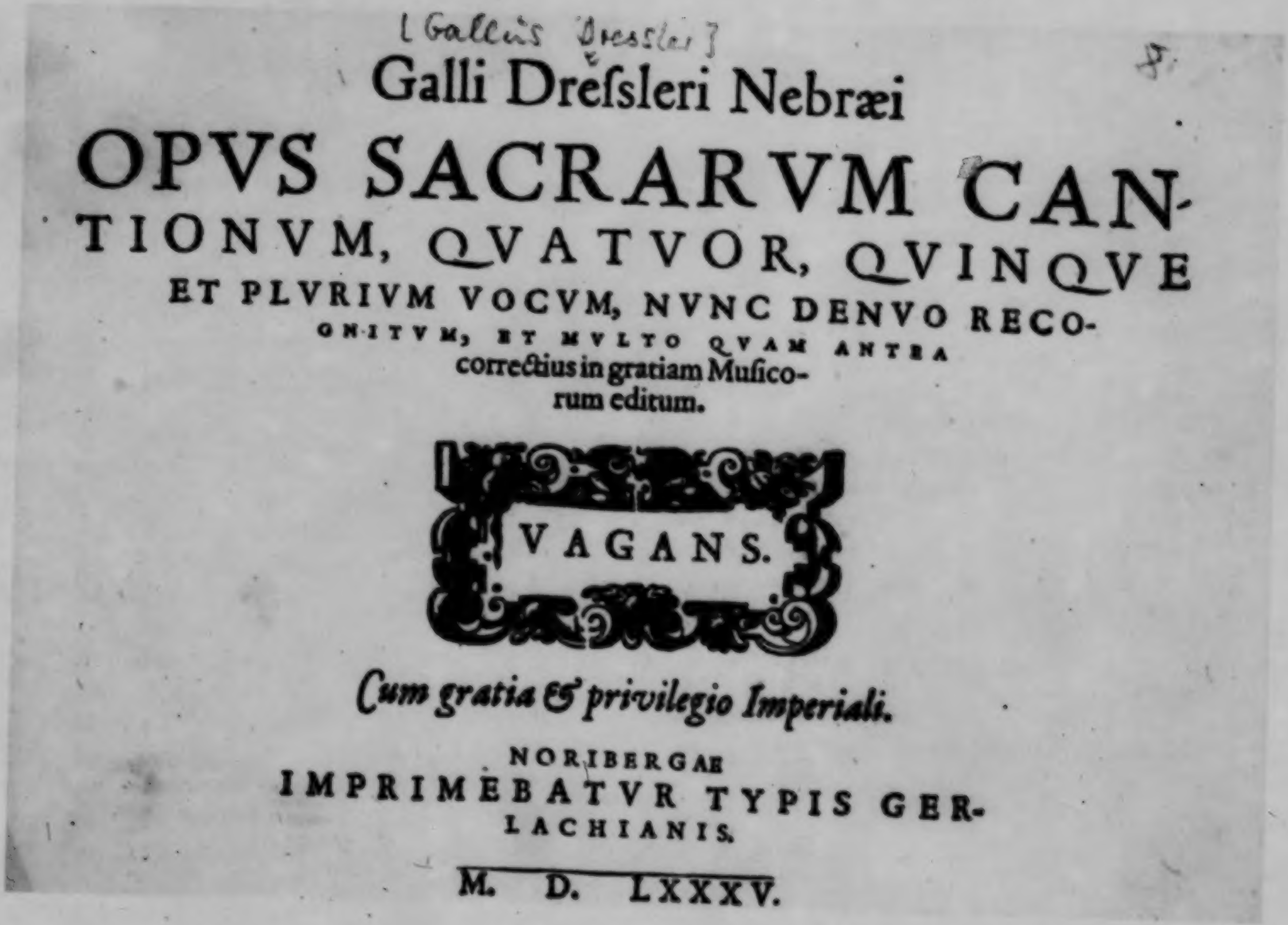
PLATE I

Title-page of Opus Sacrarum Cantionum..., Vagans



[Gallus Dressler]

Galli Dreſsleri Nebræi

# OPVS SACRARVM CANTIONVM, QVATVOR, QVINQVE

ET PLVRIVM VOCVM, NVNC DENVO RECOGNITVM, ET MVLTO QVAM ANTEA
correctius in gratiam Muſicorum editum.

VAGANS.

*Cum gratia & privilegio Imperiali.*

NORIBERGAE
IMPRIMEBATVR TYPIS GERLACHIANIS.

M. D. LXXXV.

# CHAPTER I

# GALLUS DRESSLER: A FIRST-GENERATION PROTESTANT MUSICIAN

Gallus Dressler was born on October 16, 1533, in Nebra, a small town in the district of Thuringia.[1] For his Christian name, Dressler is obliged to Saint Gallus, a seventh-century Irish monk who was martyred in Germany and whose name-day falls on October 16.[2] The mid-sixteenth century in German history was a time of general religious unrest, with tension centring around matters ranging from the Protestant Reformation to predictions that the world would end on October 19, 1533.[3] Although the Reformation movement was already strongly established in many areas of Germany, Nebra itself remained Roman Catholic until 1539. This was largely due to the fact that Duke Georg der Bärtige was a bitter enemy of Martin Luther and, as such, opposed the Reformation with stringent measures.[4]

It is known that Dressler was christened in the Roman Catholic Church, but because the church records were destroyed by fire, nothing is known about his parents or family.[5] The name Ursula Dressler appears in a 1570 census listing, but her relationship, if any, to Gallus is unknown. There are no records indicating that persons named Dressler were householders or landowners in Nebra.[1]

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[1] Wilhelm Martin Luther, Gallus Dressler (Kassel: Bärenreiter, 1941), p. 11. W. M. Luther is the foremost authority on Dressler. In addition to the above book, he has written numerous shorter articles on Dressler, including the one in Die Musik in Geschichte und Gegenwart, 14 vols., ed. Friedrich Blume (Kassel: Bärenreiter, 1949-1968), III, cols. 801-806. Hereafter this work is referred to as MGG.

[2] Luther, Gallus Dressler, p. 12.

[3] Ibid., p. 11.

[4] Ibid.

[5] Ibid., p. 12.

Gallus Dressler's childhood was spent in Nebra, which was at that time a prosperous community.[2] The pre-Reformation parochial school there was a spiritual focal point for the surrounding district. Teaching at the school centred around religious instruction, with Latin being used as the official language. Students at the school received an education which fully prepared them for later study at a university if they so desired. In 1539, Duke Georg died and was succeeded by his brother Heinrich, whose wife, Katherina, was an enthusiastic supporter of Martin Luther. As a result, Nebra and its school were converted to Protestantism.[3] 1539, then, marks the first knowledge we have of the Protestant influence which was to be of such importance in Dressler's later life.

As might be expected, after 1539 the school at Nebra was managed in accordance with Luther's views on education. Latin remained the official language of the school, and religious instruction, now Protestant, was still emphasized. In addition, a student received tuition in other languages, history, mathematics, and, significantly, music theory and singing.[4] This was presumably where Dressler received his introduction to both religion and music, the two disciplines which were to shape his life.

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[1] Luther, Gallus Dressler, p. 13.

[2] Ibid.

[3] Ibid.

[4] Ibid., p. 15. For an extremely enlightening discussion concerning Martin Luther's attitude toward music, see Walter E. Buszin, "Luther on Music," Musical Quarterly, XXXII (1946), pp. 80-97. The article includes English translations of many of Luther's personal letters and documents.

Until 1557, we have no specific knowledge of Dressler's activities or, indeed, his whereabouts. Several factors, however, give strong indication that at least part of this period was spent in Belgium. Indirect reference to a Belgian stay is made in a Latin poem written by Casparus Sternus and included in the introduction to Dressler's XVII Cantiones sacrae (1565). By means of plays on the word galli, which could refer both to Belgium and to Gallus, Sternus implies a Belgian sojourn.[1] Study in Belgium is also strongly indicated by Dressler's use of six motets by Clemens non Papa (c.1510-c.1556) to illustrate points in his treatise, Practica modorum explicatio, published in Jena in 1561. Clemens non Papa, as well as two less well-known composers, Maillart and Simon Moreau, whose works were also used as examples in the treatise, had had numerous works published in Löwen and Antwerp by Tilman Susato and Peter Phalesius some five or six years prior to 1561.[2] The fact that music publishing flourished around 1530 in such German cities as Augsburg and Wittenburg[3] might explain Dressler's knowledge of the works of Belgian composers. However, his particular treatment of the works of Clemens non Papa almost indicates that he had close personal contact with the composer. No other German theoretician of the period afforded Clemens the same respect and reverence given him by Dressler.[1] This treatment indicates that a master-pupil relationship might have existed between the two men during Dressler's stay in Belgium.

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[1] The entire Latin poem is printed in Volume XXIV of Publikation Älterer Praktischer und Theoretischer Musikwerke, which contains Dressler's XVII Cantiones sacrae.

[2] Luther, Gallus Dressler, p. 17.

[3] Friedrich Blume, Renaissance and Baroque Music, trans. by M. D. Herter Norton (New York: W. W. Norton & Company, 1967), p. 55.

In Belgium, education was in the hands of many teachers or "masters," who presented theoretical and practical material to students much as a private tutor would today. In Germany, on the other hand, education was given within the confines of a large, relatively well-organized school system, with students progressing regularly through a series of institutions.[2] Assuming, therefore, that Dressler received at least part of his education in Belgium, we can be rather certain that his experiences there differed markedly from those he would have encountered had he remained strictly in Germany. The difference in these two forms of education may also help to account for the fact that Dressler entered the Jena Academy at the age of twenty-four years, a rather advanced age for anyone to begin studies at an institution which did not, as yet, offer a general university education.[3] Even more irregular is the fact that after only a year at the Jena Academy, Dressler was considered qualified to assume the post of Cantor at the large Latin School in Magdeburg.[4] It would seem, therefore, that the year at Jena was merely a re-introduction to the German system, a drawing together of an extensive musical education received elsewhere. In his book, Gallus Dressler, W. M. Luther accepts Dressler's Belgian

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[1] Luther, Gallus Dressler, p. 19.

[2] Ibid., p. 18.

[3] Ibid., p. 21.

[4] Ibid., p. 17.

C

education as fact, and concludes that he was the first Protestant Cantor to have been trained in Belgium.[1]

With his 1558 appointment to the Latin School in Magdeburg, Dressler succeeded Martin Agricola (1486-1556). Agricola had, in his three-and-one-half decades at the school, established a model musical culture rich with tradition.[2] He is generally regarded as a significant author of theoretical and pedagogical works, rather than as a particularly important or gifted composer. His main contributions to musical literature are three treatises: _Musica choralis_, 1528; _Musica instrumentalis deudsch_, 1529; and _Musica figuralis deudsch_, 1532.[3] Having been successor to such a person may have influenced Dressler to become somewhat of a theoretician himself, and, in fact, one of his earliest publications was the theoretical treatise, _Practica modorum explicatio_, mentioned earlier.

In the forward to his _XC Cantiones sacrae_ (1570), Dressler speaks of an uninterrupted twelve-year appointment at Magdeburg.[4] These years, from 1558 to 1570, spanned the most musically creative period in Dressler's life; but at the same time, a gradual trend toward an even deeper interest in theology and philosophy is revealed. After 1565, his growing involvement with members of the Faculties of Philosophy and Theology at the University of Wittenberg is apparent. In 1566, for example, he wrote an epitaph for the deceased wife of the Wittenberg Calvinist, Christoph Pezel, and in later years he dedicated works to various professors at Wittenberg.[1]

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[1] Luther, _Gallus Dressler_, p. 18.

[2] _Ibid._, p. 34. For a detailed discussion of Martin Agricola's life and work, see Bernhard Engelke, "Martinus Agricola," _MGG_, I, cols. 163-166.

[3] Théodore Gérold, "Protestant Music on the Continent," pp. 419-464 of _The Age of Humanism, 1540-1630_, ed. Gerald Abraham as Vol. IV of _The New Oxford History of Music_, 7 vols., ed. J. A. Westrup _et al._ (London: Oxford University Press, 1968), p. 434. For a facsimile edition of these three treatises plus a fourth, _Rudimenta Musices_ (1539), see Martin Agricola, _Musica figuralis deudsch..._, reprint ed. (Hildesheim: Georg Olms, 1969).

[4] Luther, "Gallus Dressler," _MGG_, III, col. 801.

On August 21, 1570, Dressler left his post as Cantor at Magdeburg, and on August 29 of the same year, he took exams which gave him a position in the Faculty of Philosophy at the University of Wittenberg.[2] This position was obviously the culmination of a prolonged interest in and association with the Faculty.

The following year, 1571, marks a sudden cessation of Dressler's musical creativity. All publications issued after this date are merely collections of previously-published works.

Sometime before 1575, Dressler's wife, Margaret, died. From an epithalamium written in 1577 by Leonard Schröter, we learn that Dressler was married again, this time to Agnes Ulrich, daughter of an official in Zerbst. Records also show that by 1580 Dressler had a total of three children, two daughters and a son, from his two marriages.[3] Beyond these facts, his family life remains unknown.

From the archives of the Francisceum and the University Library in Halle, it is learned that in February of 1575, Dressler took Holy Orders and subsequently assumed the duties of Deacon of St. Nicolas Cathedral in Zerbst.[4] The exact date of his death is not known, but in the funeral sermon of Superintendent Amling for Deacon Georg Roth in 1589, Dressler's death is mentioned. He must, therefore, have died sometime between 1580 and 1589.[1]

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[1] Luther, "Kleine Beiträge," Zeitschrift für Musikwissenschaft, XVII (1935), p. 305.

[2] Ibid.

[3] Ibid., p. 306.

[4] Ibid.

Keeping in mind the tremendous religious upheaval in Germany during Dressler's lifetime, and considering the fact that, as a church musician, he would have been even closer to the conflict than the ordinary person, it is hardly surprising that he eventually chose religion over music as his primary vocation. The strong influence of religion in his life began at an early age. As stated earlier, the first major religious event of significance to Dressler was probably the change from Roman Catholicism to Protestantism in Nebra in 1539. Both in his youth and as an adult, he was in constant close contact with religious men, primarily Protestant, of strong convictions. His stay in Belgium, which is generally regarded as fact, could also have provided Dressler with important religious experiences, since Philip Melanchthon (1497-1560) and his followers had a close liaison with Belgium.[2] Dressler's move to Jena placed him in a centre in which religious controversy was common. Rivalry between the University of Wittenberg and the Jena Academy was long-standing. After the city of Wittenberg was lost to Maurice, Duke of Albertine Saxony (1541-1553) in the Schmalkaldic War, Duke John Frederick of Ernestine Saxony sought to move the entire University of Wittenberg to Jena. The attempt failed[3] and did little to encourage friendly relations between the two centres.

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[1] Luther, "Gallus Dressler," MGG, III, col. 804.

[2] Luther, Gallus Dressler, p. 18.

[3] Harold J. Grimm, The Reformation Era (2nd ed.; New York: Macmillan Company, 1973), p. 400.

At the Academy in Jena, Dressler associated with Philippists, the name given to students and followers of Philip Melanchthon. The rivalry between Philippists and Gnesiolutherans (conservative Lutherans) was intense since Jena was a focal point for Gnesiolutheran support.[1]

Dressler's next move, which took him to Magdeburg, placed him in yet another centre with a history of religious strife. Magdeburg was one of the earliest Protestant-controlled territories. In 1541, Albert, Archbishop of Magdeburg and Halberstadt, had permitted the spread of Protestantism in his lands in return for a special tax grant.[2] By 1548, Magdeburg had become the most important asylum for exiles objecting to the Augsburg Interim, a document, essentially Roman Catholic in doctrine, which granted only token concessions to Protestantism.[3] After the Peace of Augsburg in 1555, Magdeburg regularly elected only princes of Electoral Brandenburg and was completely Protestant by 1566.[4] This, then, is a brief picture of the religious climate into which Dressler came when he assumed the Cantorship at Magdeburg.

Dressler's strong theological interests were apparent throughout his life, both in his personal associations and in his musical compositions. His ultimate choice of theology rather than music as a career was not surprising. It was merely the final step in a gradual process which took place over a long period of his life.

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[1] Grimm, The Reformation Era, p. 400.

[2] Ibid., p. 399.

[3] Ibid., p. 209.

[4] Ibid., p. 407.

# CHAPTER II

## GALLUS DRESSLER: HIS WORKS AND MUSICAL STYLE

One hundred and thirty-four of Gallus Dressler's compositions[1] and three of his theoretical treatises have been preserved. This is a relatively small output in comparison with that of more prolific composers such as Clemens non Papa and Orlando di Lasso, but it is not such a small figure if one considers that Dressler's creative years span only slightly more than a decade. A complete list of his publications, including posthumous editions and present locations, is presented on pages 10-13 of this thesis. The following survey is presented in order to view the psalm settings which are the subject of this study in the perspective of Dressler's extant works. His oeuvre is dealt with in considerable detail by W. M. Luther in his book, Gallus Dressler; the present discussion serves only to summarize his works and place the psalm settings in their correct context.

Central Germany was late in entering the musical scene, but as the focal point of the Reformation, it developed an independent musical style. Gallus Dressler worked here among other members of the first generation of Protestant church musicians.[2] Magdeburg, where Dressler spent twelve years, was a major centre of Reformation music, and largely through the work of Martin Agricola had also become the centre of music

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[1] A complete thematic index, including publication information, is found in Luther's Gallus Dressler, p. 154.

[2] Luther, Gallus Dressler, p. 108.

## TABLE I

## LIST OF PUBLICATIONS

| Date | Title | Publisher | Place | Present Location[1] |
|---|---|---|---|---|
| *I. 1560 | Aliquot Psalmi latini et germanici. | Unknown | Unknown | Heilbronn |
| II. 1561 | Practica modorum explicatio collecta per Gallum Dresslerum nebraeum Scholae Magdeburgensis cantorem. Adiecta sunt praeceptis exempla figuralis a probatis autoribus composita. | Richzenhain | Jena | *Berlin<br>*Dessau<br>Heilbronn<br>*Magdeburg<br>**Paderborn |
| III. 1562 | Zehen deudscher Psalmen in vier und mehr Stimmen gebracht. | Richzenhain & Rebart | Jena | Heilbronn<br>Wolfenbüttel |
| IV. 1563 | Praecepta musicae poeticae. | Unknown | Unknown | *Berlin |
| V. 1565 | XVII Cantiones sacrae, quatuor et quinque vocum, in usum scholae Magdeburgensis compositae. | Georg Rhau | Wittenberg | *Dessau<br>Heilbronn<br>*Magdeburg<br>Wolfenbüttel |
| VI. 1566 | Epitaphium piissimae et honestissimae matronae Magdalenae conjugis... Christophori Petzelii. | *Georg Rhau<br>**J. Schwertel | Wittenberg | Breslau<br>Zwickau |
| VII. 1567 | XVIII Cantiones quatuor et plurium vocum. | W. Kirchner | Magdeburg | *Dessau<br>Heilbronn<br>*Magdeburg |
| *VIII. 1568 | XVII Cantiones sacrae, quatuor et quinque vocum, in usum Scholae Magdeburgensis compositae et editae a Gallo Dresslero. | Georg Rhau | Wittenberg | Breslau |

TABLE I--Continued

| Date | Title | Publisher | Place | Present Location[1] |
|---|---|---|---|---|
| *IX. 1569 | Das schöne Gebet, Herr Jesu Christ... | W. Kirchner | Magdeburg | Berlin<br>Brieg |
| X. 1569 | XIX Cantiones quatuor et quinque vocum. | W. Kirchner | Magdeburg | *Dessau<br>Heilbronn<br>Leipzig<br>*Liegnitz<br>*Magdeburg<br>Rostock<br>**Warsaw<br>*Zerbst |
| XI. 1570 | XC Cantiones quatuor, quinque et plurium vocum. | W. Kirchner | Magdeburg | *Berlin<br>*Brieg<br>Halle<br>London<br>Munich<br>**Paris<br>Rostock<br>**Warsaw<br>Zerbst |
| 1574 | Opus selectissimum sacrarum cantionum quatuor, quinque et plurium vocum. | T. Gerlach<br>W. Kirchner | Nürnberg | Berlin<br>*Breslau<br>**Dresden<br>*Grimma<br>Halle<br>Kassel<br>*Königsberg<br>**Odense<br>**Stockholm<br>**Ulm<br>Uppsala<br>**Vaxjo<br>**Warsaw |

TABLE I--Continued

| Date | Title | Publisher | Place | Present Location[1] |
|---|---|---|---|---|
| 1577 | Opus sacrarum cantionum quatuor, quinque et plurium vocum, nunc denuo recognitum, et multo quam antea correctius. | K. Gerlach & J. Berg's Erben; W. Kirchner | Nürnberg | *Berlin<br>Breslau<br>**Budapest<br>**Frankfurt<br>London<br>Uppsala<br>**Västerås<br>**Washington |
| 1585 | Opus sacrarum cantionum quatuor, quinque et plurium vocum, nunc denuo recognitum, et multo quam antea correctius. | T. Gerlach | Noriberg | Dresden<br>*Liegnitz<br>**Uppsala<br>**Warsaw<br>Wolfenbüttel |
| XII. 1570 | XVI Geseng mit vier und mehr Stimmen. | W. Kirchner | Magdeburg | *Berlin<br>Halle<br>**Rostock<br>Zerbst |
| XIII. 1571 | Musicae practicae elementa in usum Scholae Magdeburgensis edita a M. Gallo Dresslero nebraeo... | W. Kirchner | Magdeburg | Berlin<br>**Chicago<br>*Danzig<br>*Rostock<br>**Torun<br>**Washington<br>**Wittenberg |
| 1575 | Musicae practicae elementa in usum Scholae Magdeburgensis edita a M. Gallo Dresslero nebraeo... | W. Kirchner | Magdeburg | *Breslau<br>**Gdansk<br>**London<br>Munich<br>**Oslo<br>**Skara<br>**Wolfenbüttel |

TABLE I--Continued

| Date | Title | Publisher | Place | Present Location[1] |
|---|---|---|---|---|
| 1584 | Musicae practicae elementa... | W. Kirchner | Magdeburg | *Berlin<br>**Czechoslovakia<br>*Halle<br>*Magdeburg<br>**Wolfenbüttel<br>Zwickau |
| 1601 | Musicae practicae elementa... | W. Kirchner | Magdeburg | Leipzig<br>Magdeburg<br>**Paris |
| XIV. 1571 | Magnificat octo tonorum, quatuor vocum. | W. Kirchner | Magdeburg | *Berlin<br>Dresden<br>Rostock<br>Uppsala |
| XV. 1575 | Ausserlesene teutsche Lieder, mit vier und fünff Stimmen, ganz lieblich zu singen, und auff allerley Instrumenten zu gebrauchen. | D. Gerlach<br>W. Kirchner | Nürnberg | *Berlin<br>Breslau<br>**Kassel<br>*Lüneberg<br>Uppsala |
| 1580 | Ausserlesene teutsche Lieder, mit vier und fünff Stimmen, ganz lieblick zu singen, und auff allerley Instrumenten zu gebrauchen. | K. Gerlach & J. Berg's Erben; W. Kirchner | Nürnberg | Berlin<br>Breslau<br>**Chicago<br>**Frankfurt<br>**Herborn<br>London<br>Munich<br>Vienna<br>**Wolfenbüttel |

* found only in Luther, Gallus Dressler. ** found only in RISM.

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[1] Sources used in compiling this list were RISM, and Luther's book, Gallus Dressler. The names of libraries containing the publications are available in RISM but not in Luther. To avoid inconsistency, library names are omitted here.

education. This tradition was carried on by Dressler and by his successor, Leonhard Schröter.[1]

Since he was involved in the teaching of music theory as well as of practical music, Dressler had either to formulate his own system of presenting the material or to rely upon the textbooks and treatises of someone else. He chose the former course, and published a total of three theoretical treatises: Practica modorum explicatio, in 1561; Praecepta musicae poeticae, in 1563; and Musicae practicae elementa, in 1571. The third treatise was reprinted in 1575, 1584, and 1601.[2]

During his early years at Magdeburg, Dressler's teaching of music theory gave approximately equal emphasis to musica poetica and musica practica, the two common divisions of sixteenth-century music theory. Around 1563, however, he began to place more emphasis on musica practica as the focal point of his teaching. Musica practica was in turn subdivided into musica choralis and musica figuralis, with the latter receiving much less attention from Dressler.[3]

In the prefaces to his three treatises, he brought forth his personal views on music, revealing Christian Reformation ideals in conjunction with humanistic tendencies.[4] He shared with Martin Luther the belief that music is a divinely inspired gift intended for the edification and joy of mankind.[5] He adhered to the humanistic ideals of clarity and restraint to produce art of classic simplicity. Dressler's music illustrates these attitudes through choice of texts and skilled text interpretation.

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[1] Luther, Gallus Dressler, p. 109.

[2] Ibid., p. 152.

[3] Luther, "Gallus Dressler," MGG, III, col. 804.

[4] Luther, Gallus Dressler, p. 78.

[5] Luther, "Gallus Dressler," MGG, III, col. 804.

In his treatises, Dressler used musical examples of such proven masters as Clemens non Papa, and he clearly reveals admiration for the artistic abilities of others such as Orlando di Lasso. His music is similar to the music of these two composers in style, in interpretation, and in its moderate character.[1]

About the time Dressler is thought to have returned from Belgium (c.1556 or 1557), two general musical trends were current in Germany. The first was exemplified by those composers who followed Johann Walter's lead in Protestant hymn arranging. The second was revealed in the polyphonic style of the Netherlandish composers' Latin motets.[2] Composers did not generally limit themselves to working within only one of these areas.

The German Renaissance in music was carried out by such men as Johann Walter, Arnold von Bruck, Sixtus Dietrich, and, most importantly, Ludwig Senfl. The Latin church music of these composers closely resembled the Netherlandish style, probably through the increasing availability of foreign music from German music publishers.[3] Around 1530, Netherlandish musicians began to move to Germany to occupy influential positions at German courts, following the example set by the Emperor at his chapel. These foreign composers and their ideas were incorporated into Germany's musical scheme, giving German music more of an international character than had previously been the case. Orlando di Lasso, who had spent his youth in Italy, was the most important foreign composer to work in Germany. He moved to Munich around 1556 in the service of Duke Albrecht V of Bavaria and remained there until his death in 1594.[1] "His influence endured through those who were directly or indirectly his pupils: Germans like Johannes de Cleve..., and so on to Gallus Dressler, Leonhard Schröter, Jacob Meiland...."[2]

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[1] Luther, "Gallus Dressler," MGG, III, col. 805.

[2] Luther, Gallus Dressler, p. 109.

[3] Blume, Renaissance and Baroque Music, p. 55.

In seeking texts for their Latin motets, German musicians found the liturgy a less suitable source than Biblical passages freely chosen from the Psalms, the Gospels, and the Epistles.[3] The humanistic ideals of the sixteenth century served to place emphasis on text choice and on the manner in which the text was exposed through the music. The relationship of text and music was of major importance, with Orlando di Lasso being heralded as a master of text interpretation by Dressler[4] and others. This intense concern with text setting had its counterpart in secular music with the madrigalists who were also led by Orlando di Lasso.

The fact that sacred texts were not liturgical did not indicate a move away from composing music of significance to an actual church service. "The text repertory now drew oftener on the more emotional and personal aspects of life and religion."[1] The music was used as addition to the liturgy in both Roman Catholic and Protestant churches.

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[1] Donald Jay Grout, A History of Western Music (Revised ed.; New York: W. W. Norton & Company, Inc., 1973), p. 242.

[2] Blume, Renaissance and Baroque Music, p. 56.

[3] Luther, Gallus Dressler, p. 109.

[4] Luther, "Gallus Dressler," MGG, III, col. 805.

In the early part of his career, Dressler chose his texts mainly from the German Book of Psalms. Many of the Psalms were used in their entirety, making them liturgically useful as a substitution for the reading of the Psalm during the church service,[2] but settings of Psalm excerpts were also common in his music. Both types are found in his Zehen deudscher Psalmen (1562) and his XVI Geseng mit vier und mehr Stimmen (1570).[3]

Dressler's settings of German texts are far outnumbered by those in Latin. In 1565, he adopted the term cantiones sacrae for the Latin settings and at the same time began to use material from the New Testament. Although he set primarily passages spoken by Christ in the Gospel According to John, he also drew material from Matthew, Luke, and the Epistles of St. Paul. Most of this music was non-liturgical.[4] The extensive use of Latin reveals the influence of Melanchthon and of humanism. In Dressler's work, further indication of these influences is found in his various settings of the Articles of Faith and, even more particularly, in musical versions of four of Melanchthon's poems and one of Johann Stigel's. These settings were probably used in the teaching of Poetics, a subject emphasized at the Latin School in Magdeburg.[1] Dressler's choice of texts provides a good indication of his religious and philosophical tendencies.

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[1] Gustave Reese, Music in the Renaissance, (Revised ed.; New York: W. W. Norton & Company, Inc., 1959), p. 507.

[2] Luther, Gallus Dressler, p. 110.

[3] Ibid.

[4] Ibid., p. 111.

Motets of the sixteenth century are often classified as to their dependence upon pre-composed material used in the form of a cantus firmus. The two main divisions comprise the bound forms relying on a cantus firmus and the free forms using none. Bound forms are further subdivided according to the kind of material found and the manner in which it is used. Dressler composed both bound and free forms, but the latter are by far in the majority, since barely one-tenth of his works use a cantus firmus. The types of cantus firmus material used include Gregorian chant and German hymns, as well as fragments composed by Dressler himself and treated in long-note cantus firmus style. "During this period the use of freely invented motifs was becoming increasingly frequent. It has been held that they were as common in the music of Clemens' contemporaries as were cantus prius facti."[2]

Among Dressler's bound compositions are several double-texted motets. Two of these pieces are twin-texted psalm motets with proportional cantus firmus, "Die thoren sprechen in jrem Hertzen" and "Wol dem der den Herrn furchtet," both published in 1562. In the first of these motets, Dressler uses the cantus firmus as a basis for all parts throughout the piece. In the second, the cantus firmus is used extensively in the first part of the piece but exerts almost no influence in the second part.[3] "Twin-text and proportional cantus firmus reveal an old inclination. Here we see the isorhythmic technique of the older

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[1] Luther, Gallus Dressler, p. 111.

[2] Reese, Music in the Renaissance, p. 354.

[3] Luther, Gallus Dressler, pp. 113-121.

French, Burgundian, and Netherlandish motet. Dressler's twin-text psalm motet is a typical Protestant parallel to the Latin twin-text motet of Ockeghem, Josquin, Gombert, Clemens non Papa, and Lasso."[1]

Polyglot works are also found among Dressler's polytextual compositions. One of them, "Subditus esto Deo," 1567, consists of this free Latin saying combined with "Thu recht las Gott walten," the motto of Syndikus Pfeil of Magdeburg, to whom the work is dedicated. In this composition, each voice carries the motto at one time or another.[2] Another poly-textual work was composed in homage to the late Prince Franz Georg of Anhalt and used the text "Ascania illustris princeps Francisce Georgi" combined with "Francisce Georgi, in pace quiesce." The cantus firmus in this piece was composed by Dressler and used throughout the entire composition.[3] Still another homage motet is "Fasset eure sehle mit gedult / Gott hülff mir in gedult," dedicated to Maria von Anhalt. "In spite of the bound form, Dressler comes closer here to his later style in which he is concerned with clear enunciation of the text."[4]

The composition of homage motets again reveals the influence of the Netherlandish style exemplified by such works as Josquin's *Hercules dux Ferrariae* and Senfl's *Quis dabit oculis nostris*.[5] The practice was also common among German Protestant composers such as Johann Walter, who wrote works dedicated to Martin Luther, Philip Melanchthon, and Frederick the Wise.[1]

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[1] Luther, *Gallus Dressler*, p. 117.

[2] *Ibid*., p. 121.

[3] *Ibid*.

[4] *Ibid*., p. 122.

[5] *Ibid*.

Four Latin motets remain in the group comprising Dressler's bound forms. Two of these--"Apparuerunt Apostoles" and "Regnum mundi"--use Gregorian chant as cantus firmus material. In both pieces, the cantus firmus is the focal point of the entire work. The last two motets, "Jam moesta quiesce" and "O Lux beata trinitas," also have sacred Latin texts. The cantus firmus is not as heavily relied upon throughout these pieces and is distributed among all of the voices.[2]

Dressler's largest work, Magnificat octo tonorum (1571), must also be dealt with in a discussion of bound forms. Of the forty-eight individual pieces contained in the work, seventeen use a cantus firmus and thirty-one, although freer, still rely on external material to some extent. In the cantus firmus compositions, the cantus firmus is the respective psalm tone, and appears almost without variation in each voice at least once. In the freer pieces, the preconceived material is not presented intact or in any one voice. Freely arranged sections and homophonic sections are frequently found.[3] The entire composition is a mixture of old and new forms.

The rest of Dressler's works fall into the category of free-form compositions. These pieces rely heavily on the text as their unifying feature. As stated earlier, music which exhibited sensitive text interpretation was coming more and more to the forefront during this period of music history. The practice had begun with composers like Josquin and culminated with Orlando di Lasso, with men such as Gombert and Clemens playing important roles in its development. Into this middle period fall Dressler's free-form compositions whose structure is determined by the text.[1]

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[1] Luther, Gallus Dressler, p. 123.

[2] Ibid., pp. 123-127.

[3] Ibid., p. 128.

Dressler's compositions, like others of their kind, are divided into thematic sections governed by textual considerations. Each section has an independent motif. "The main style media are the imitation and textually developed motifs, the syllabic textual declamation, repetition and sequence building, and last but not least, the meaningful use of phrases and pauses."[2] These techniques were used by Dressler as early as 1562 when he composed "Sie wie fein und lieblich ists" in this style.[3] Throughout his career, his publications reveal a mixture of bound and free forms, but a definite change in the style of his free-form compositions can be seen. Since Chapter III of this study will consist of a detailed examination of thirteen free-form pieces, a discussion here of individual works would be superfluous. A brief survey of Dressler's general free-style development is more to the point in view of the fact that musical examples will be used later to illustrate his various compositional techniques. With this in mind, the following discussion is presented.

As already stated, the unifying feature of Dressler's 120 free-form pieces is the text. Compositional devices found in these works serve mainly to emphasize desired portions of the text and are those common to the music of virtually all sixteenth-century composers. Word painting, such as a descending melodic line on the word Abfluss ("descent") is very common.[1] Repetition for emphasis, a device often used in the late Netherlandish style, is found frequently.[2] A certain portion of the text is sometimes given longer note values, again as a means of emphasis.[3] A contrasting central section in triple metre is not uncommon.[4] Chromaticism and the general rest are further devices used by Dressler to illuminate portions of the text.[5] A unifying feature common in Dressler's music is the reprise of the last motif group.[6]

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[1] Luther, Gallus Dressler, p. 128.

[2] Ibid., p. 129.

[3] Ibid. For a transcription of this work, see Das Chorwerk, Vol. XXVIII, p. 4.

In his later compositions, a tendency to emphasize the upper voice is noticeable. A linear polyphonic style gives way to a chordal style with the top voice being generally more melodic and more in control of the climaxes than the other voices. As such, it becomes the most important vehicle for the presentation of the text. The strengthening vertical structure lessens the possibilities for the use of imitation and sequence building. These become devices limited more and more to the opening motif.[7] The tendency toward upper-voice domination is found in many other sixteenth-century composers and is the beginning of a trend which lasted until the present day.

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[1] Luther, Gallus Dressler, p. 130.

[2] Ibid., p. 131.

[3] Ibid., p. 136.

[4] Ibid., p. 137.

[5] Ibid., p. 138.

[6] Ibid., p. 137.

[7] Ibid., p. 141.

This brief examination of Dressler's style has not shown him to have been an innovator, but neither was he an anachronism in his own century. His stylistic development was typical of a musician living in sixteenth-century Germany.

# CHAPTER III

## PSALM SETTINGS IN *XC CANTIONES*

In 1570, Dressler published *XC Cantiones quatuor, quinque, et plurium vocum*. From this collection, seventy-eight pieces were selected and published in 1574, 1577, and 1585. The title of the 1574 collection was *Opus selectissimum sacrarum cantionum quatuor, quinque, et plurium vocum*. In the two later publications, the word *selectissimum* was omitted from the title, and the clarifying phrase *nunc denuo recognitum et multo quam antea correctius* was added. The psalm settings examined in this thesis (see Table II, page 25) are edited from the 1585 publication of the seventy-eight selected pieces. These seventy-eight sacred works offer an excellent over-view of Dressler's *oeuvre* with representative pieces from nearly all of his collections. Two psalm settings from his earliest publication are found, as well as nearly all of the pieces from his 1565, 1567, 1568, and 1569 collections. In addition, the 1585 collection contains about twenty-seven pieces published for the first time in 1570. It therefore spans Dressler's whole creative period.

The 1585 collection was published in Noriberg by Thomas Gerlach in five part-books titled *discantus*, *altus*, *tenor*, *bassus*, and *vagans*. It contains thirty-seven four-voice works, thirty-eight five-voice works, two six-voice works, and one eight-voice work. All of the texts are sacred, but only about forty-five of them are Biblical. The rest are so-called "spiritual texts" including poetry by Melanchthon, Prudentius, and Stigel, as well as prayers of the Ascanian nobility.

Of the thirteen psalm settings in the collection, one may be found in Volume XXIV of *Publikation Älterer Praktischer und Theoretischer*

## TABLE II

## PSALM SETTINGS IN *OPUS SACRARUM CANTIONUM...*

| Date | Title | Original Publication | Text Source | No. of Voices | No. of Parts | Modern edition |
|---|---|---|---|---|---|---|
| 1560 | "Cantate Domino" | *Aliquot Psalmi...* | Psalm 149 | 5(2*Dis.*) | 2 | None |
| 1560 | "In te projectus sum" | *Aliquot Psalmi...* | Psalm 22:10-11 | 4 | 1 | Appendix |
| 1565 | "Lucerna pedibus" | *XVII Cantiones...* | Psalm 119:105-107 | 4 | 1 | *Publikation Älterer Praktischer und Theoretischer Musikwerke*, Vol. XXIV, p. 9. |
| 1567 | "Nisi Dominus" | *XVIII Cantiones...* | Psalm 127 | 4 | 2 | Appendix |
| 1569 | "Auxilium meum a Domino" | *XIX Cantiones...* | Psalm 121:2,7-8 | 4 | 2 | Appendix |
| 1569 | "Laetatus sum" | *XIX Cantiones...* | Psalm 122:1-2,6-7 | 4 | 2 | Appendix |
| 1570 | "In manus tuas" | *XVI Geseng...* | Psalm 31:5 | 4 | 1 | *Das Chorwerk*, Vol. XXVIII, p. 19. |
| 1570 | "Beati omnes" | *XC Cantiones...* | Psalm 128 | 5(2*Dis.*) | 2 | None |
| 1570 | "Deus in adjuturium meum" | *XC Cantiones...* | Psalm 70 | 4 | 2 | Appendix |
| 1570 | "Domine dirige gressus meos" | *XC Cantiones...* | Psalm 119:133-135 | 5(2Ten.) | 2 | Appendix |
| 1570 | "Ecce quam bonum" | *XC Cantiones...* | Psalm 133 | 5(2*Dis.*) | 1 | Appendix |
| 1570 | "Ecce quam bonum" | *XC Cantiones...* | Psalm 133 | 8 | 1 | None |
| 1570 | "Unam petii a Domino" | *XC Cantiones...* | Psalm 27:4-5 | 5(2*Dis.*) | 2 | Appendix |

Musikwerke and another in Volume XXVIII of Das Chorwerk. As far as it can be determined, the remaining eleven are not available in modern edition. Eight psalm settings representing Dressler's stylistic development from 1560 to 1570 have been chosen for inclusion in the Appendix of this study, but all thirteen settings in the collection will be examined in the following discussion.

The two earliest psalm settings are the four-voice "In te projectus sum" ("I was cast upon thee") and the five-voice "Cantate Domino" ("Sing to the Lord"). They were first published in 1560 in Aliquot Psalmi latini et germanici. Both pieces exhibit characteristics typical of Dressler's early music. The voices are approximately equal in terms of movement and importance. "In te projectus sum" is extremely simple with almost no chromatic alterations. "Cantate Domino" has some chromaticisms and is of a slightly more complex structure. It is in two sections with the secunda pars beginning at the words "Exultabunt sancti in gloria, laetabuntur incubilibus" ("Let the saints be joyful in glory: let them sing aloud upon their beds"), which is verse five of the nine-verse Psalm 149.[1] Both works begin imitatively and, with the exception of isolated bars, have no homophonic sections.

The four-voice "Lucerna pedibus meis verbum tuum" ("Thy word is a lamp unto my feet") from XVII Cantiones sacrae... (1565) is a setting of three verses of Psalm 119. This piece has a simple one-part form, but there is a central repeated section. There is still very little chromaticism, and the voices remain largely equal. There are, however, the beginnings of chordal writing for text emphasis. Two homophonic passages occur on the words "et statui judiciae tuae" ("and I will keep thy righteous judgements") and "vivica me, Domine, secundum verbum tuum" ("quicken me, Lord, according to thy word").

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[1] All translations of Biblical passages use the text of the King James Version of the Bible. Psalm and verse numbers are also taken from this source rather than from the Vulgate.

"Nisi Dominus aedificaverit domum" ("Except the Lord build the house") from XVIII Cantiones quatuor et plurium vocum (1567) is an unusual motet because of its completely homophonic structure. There are no sequential or imitative sections; even the opening is chordal. This type of composition is found among the works of other German musicians such as Johann Walter and Georg Rhau, and it becomes increasingly common in later composers such as Hans Leo Hassler (1564-1612).[1] Dressler's piece has few chromatic alterations throughout its simple two-part form. The secunda pars begins at the words "Cum dederit delectis suis somnum" ("For so he giveth his beloved sleep"). The short section in triple metre which is common to many sixteenth-century motets is found here on the words "Sicut saggittae in manu potentis, ita filii excussorum" ("As arrows are in the hand of a mighty man, so are children of his youth").

"Auxilium meum a Domino" ("My help cometh from the Lord") and "Laetatus sum" ("I was glad") from XIX Cantiones quatuor et quinque vocum (1569) are more typical examples of Dressler's later style. Both pieces begin imitatively but show a marked tendency toward chordal writing as opposed to pure polyphony. The longer "Laetatus sum" is in two parts with the secunda pars beginning at the words "Rogate quae ad pacem sunt Jerusalem" ("Pray for the peace of Jerusalem"). Chromatic alterations are used more frequently than in Dressler's very early works, but their use is not extensive.

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[1] Reese, Music in the Renaissance, p. 684.

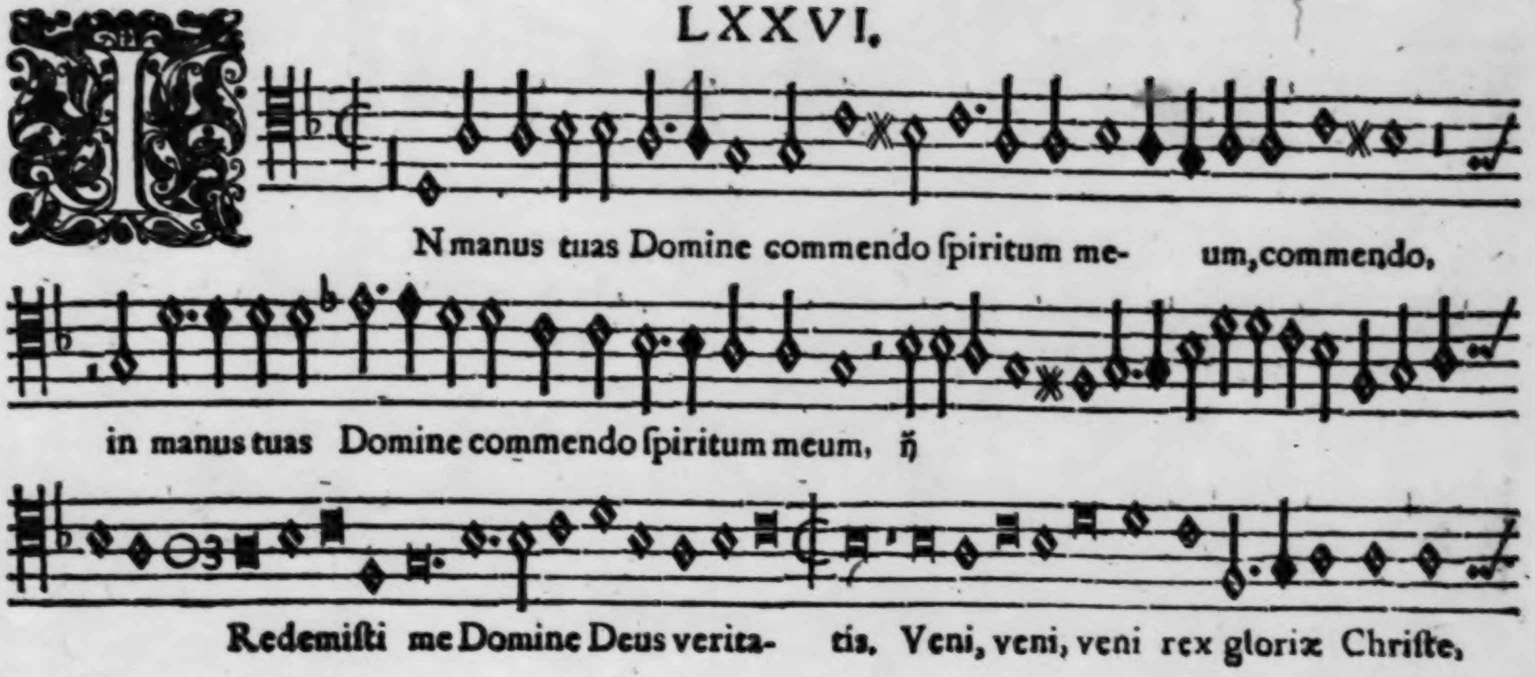
"In manus tuas, Domine" ("Into thine hand") is the only psalm setting in the 1585 collection which is taken from XVI Geseng mit vier und mehr Stimmen (1570). (See Plate II for a facsimile of the opening of the tenor part of this piece, which is a simple setting of a single verse of Psalm 31.) The opening section is strictly imitative with the voices entering at one-bar intervals, but the "motif" is only one bar long. Although the work is polyphonic, it has many homophonic sections, some strictly chordal and some freer. There is a short four-measure section in triple metre and a central repeated passage. In this piece, the discantus voice has somewhat more movement than the other three voices, and tends, therefore, to dominate.

The remaining six psalm settings in the 1585 collection were first published in 1570 in XC Cantiones.... "Deus in adjutorium meum" ("Make haste, O God") is a two-part composition in which both parts begin imitatively. The secunda pars, which begins on the words "Exultent et laetentur in te omnes" ("Let all those that seek thee rejoice"), contains a short section in triple metre on the words "adjutor meus et liberator meus es tu" ("thou art my help and my deliverer"). "Unam petii a Domino" ("One thing have I desired of the Lord") is also a two-part work in which both parts begin sequentially. In all of these later compositions, the imitation is becoming less and less rigid, and the tendency to have at least some voices moving together at all times can be seen. Strict homophonic sections occur at points where text emphasis is desired.

The five-voice "Ecce quam bonum" ("Behold, how good") is the only polyphonic psalm setting from this collection which begins homophonically. After the opening, the piece becomes polyphonic but retains

PLATE II

# LXXVI.


I
N manus tuas Domine commendo ſpiritum me- um, commendo,
in manus tuas Domine commendo ſpiritum meum, ŋ
Redemiſti me Domine Deus verita- tis. Veni, veni, veni rex gloriæ Chriſte,

the strong homophonic predisposition typical of Dressler's later style. A triple-metre section is found in this piece at the words "et vitam usque in seculum" ("even life for evermore").

"Domine dirige gressus meos" ("Order my steps in thy word") is a five-voice setting of three verses of Psalm 119. The opening is imitative, but again a propensity toward chordal writing is found. The secunda pars begins homophonically on the words "Redime me a calumniis hominum" ("Deliver me from the oppression of man"), but does not remain strictly chordal. The five-voice "Beati omnes" ("Blessed is everyone") has a typical imitative opening. The secunda pars, beginning at the words "Ecce sic benedicetur homo" ("Behold that thus shall the man be blessed"), also starts sequentially, but the imitation is neither rigid nor extensive. There is a short section in triple metre at the words "Benedicat Dominus ex Sion" ("The Lord shall bless thee out of Sion").

Of all the works in the 1585 collection, the eight-voice "Ecce quam bonum" ("Behold how good") calls for the largest resources. As in all of Dressler's works from this period, strict imitation is dispensed with in favour of a mixture of homophony and polyphony. The descending melodic line introduced in the opening bars remains significant throughout the piece, particularly in the discantus and tenor voices.[1] In this composition, the eight voices are divided into two four-voice choirs as in the later Venetian double-choir motets. In "Ecce quam bonum," however, the dialogue style used in the opening of the piece is not maintained throughout the composition as it is in the later more strictly antiphonal works of other composers.

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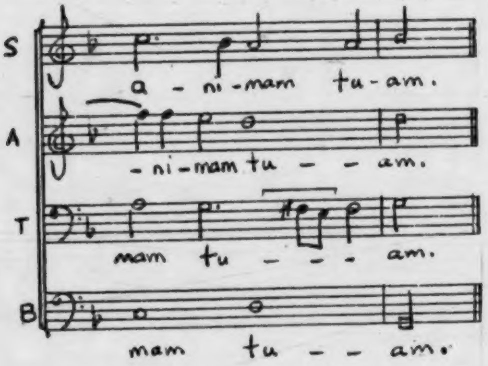
[1] Luther, Gallus Dressler, pp. 131-132.

## Rhythm and Melody

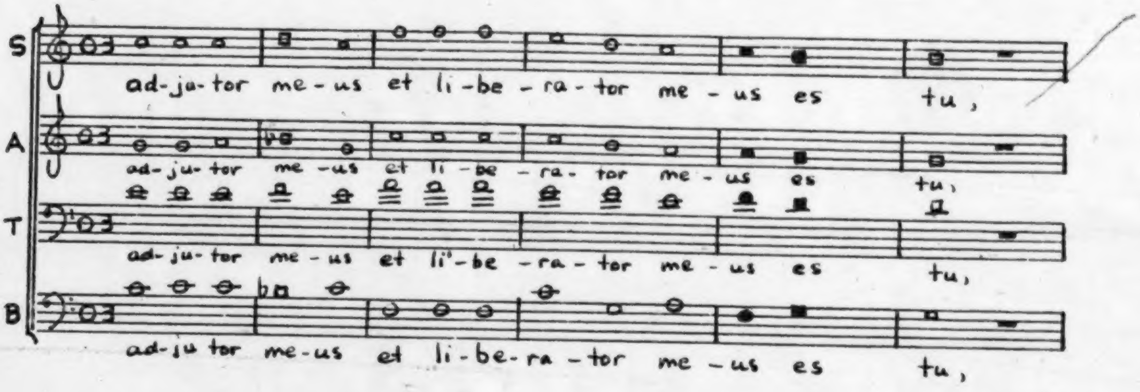
All thirteen of the psalm settings found in the 1585 collection fall into the category of free-form compositions as discussed in Chapter II of this study, and, as such, their structure is derived from the text. As stated earlier, the purpose of compositional techniques in Dressler's music is the elucidation of the text. Similarly, rhythmic and metric considerations are largely dictated by the flow of words in the text. All of the psalm settings are in duple metre, although some of them have a short contrasting section in triple metre. The whole note is the unit of stress in the original notation of both duple and triple metre, but the half note is the principal note value found in all voices. In duple metre, there is not extensive quarter-note movement, and eighth notes are found infrequently and only in the paired pattern as found in Example 1.

Example 1. "Auxilium meum," measures 30-31.



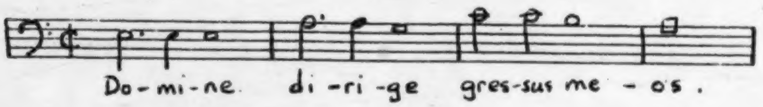
In triple metre, even the half note is rare, with whole and double-whole notes predominating (Example 2).

Example 2. "Deus in adjutorium meum," measures 119-124.


S
ad-ju-tor me-us et li-be-ra-tor me-us es tu,
A
ad-ju-tor me-us et li-be-ra-tor me-us es tu,
T
ad-ju-tor me-us et li-be-ra-tor me-us es tu,
B
ad-ju tor me-us et li-be-ra-tor me-us es tu,

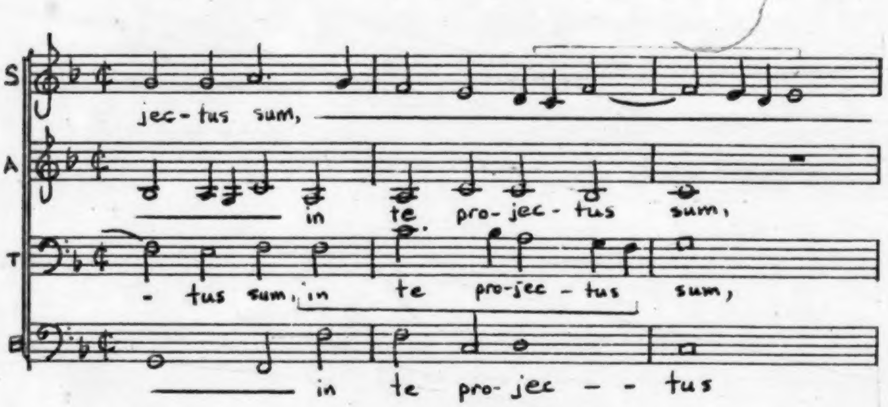
The rhythm of opening motifs and of each individual voice part throughout the psalm setting is generally taken from the rhythm of the text. The most common use of the quarter note is in the dotted rhythm used to accommodate such words as Dominus, habitum, and redime (Example 3).

Example 3. "Domine dirige gressus meos," tenor II, measures 56-59.


Do-mi-ne di-ri-ge gres-sus me-os.

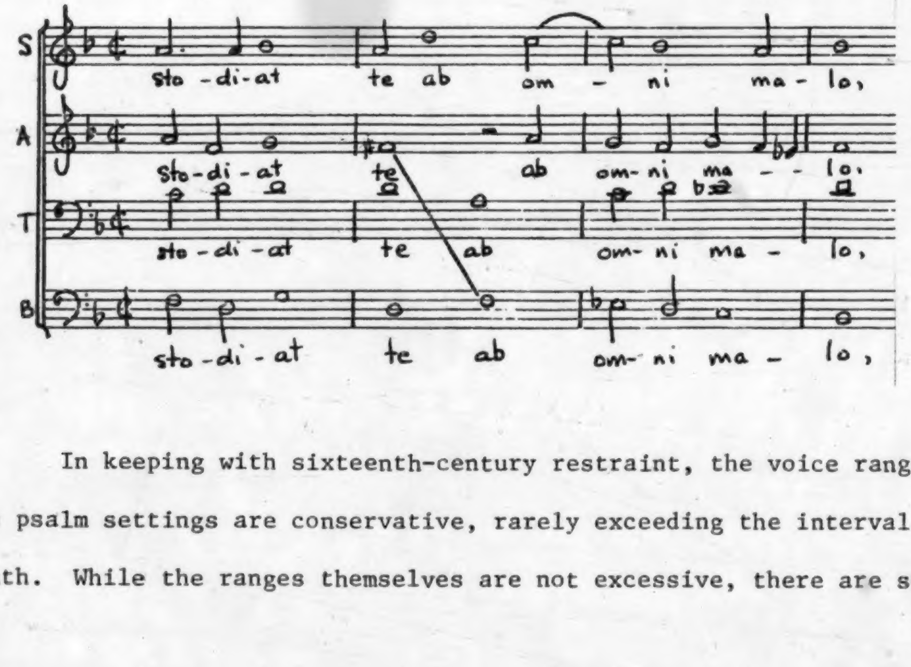
The fact that the primary movement of the voices in this music is in half notes does not indicate that its nature is merely an endless and colourless procession of half notes. The use of smaller and larger note values prudently interspersed with the half notes creates the typically sixteenth-century characteristic of considerable variety within a reserved mood. This restraint is also felt in the character of the melodic lines. Although stepwise motion predominates, many leaps are found. They are always readily singable intervals with strict avoidance of diminished and augmented leaps, and are almost always followed by conjunct movement in the opposite direction to "fill in" the leap (Example 4).

Example 4. "In te projectus sum," measures 7-9.


S
jec - tus sum,
A
in te pro - jec - tus sum,
T
- tus sum, in te pro-jec - tus sum,
B
in te pro- jec - - tus

Cross-relations between voices are also avoided wherever possible, although sometimes they are almost inescapable (Example 5). In this example, Dressler has attempted by means of the half rest in the alto voice to lessen the effect of the cross-relation.

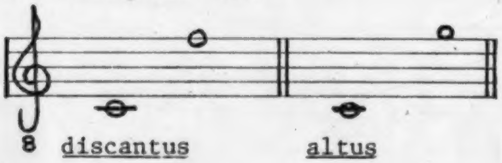
Example 5. "Auxilium meum," measures 14-16.


S
sto - di - at te ab om - ni ma - lo,
A
sto - di - at te ab om- ni ma - - lo.
T
sto - di - at te ab om- ni ma - lo,
B
sto - di - at te ab om- ni ma - lo,

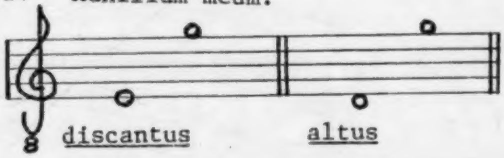
In keeping with sixteenth-century restraint, the voice ranges in the psalm settings are conservative, rarely exceeding the interval of a ninth. While the ranges themselves are not excessive, there are several examples of unusual tessiturae in the discantus and altus voices. In "Auxilium meum" and in "Laetatus sum," the ranges of the discantus and altus parts are almost identical, and are approximately one octave lower than the conventional range of the soprano voice (Example 6). Although the performance of these works in their original "keys" by a mixed choir today would present range problems for female singers, the difficulty would not have been encountered in the male choirs of the sixteenth century. In this study, these two works have been transcribed for male choir, with discantus, altus, tenor and bassus parts becoming Tenor I, Tenor II, Bass I, and Bass II, respectively.

Example 6. Voice ranges.

b. "Laetatus sum."



a. "Auxilium meum."



### Harmony

Dressler uses both transposed and non-transposed modes in his settings of the psalms in the 1585 collection. The most common mode used is the transposed Dorian on G with a signature of B-flat. It is found in eight of the thirteen compositions, including "Nisi Dominus," "Unam petii," and "Beati omnes." Other modes used are the transposed Ionian ("In te projectus"), Ionian ("Deus in adjutorium meum"), Mixolydian ("Ecce quam bonum," five-voice setting), and Phrygian ("Domine dirige gressus meos").

The treatment of dissonance in Dressler's music is a further indication of its sixteenth-century reserve. Dissonances are very common, but their treatment is carefully regimented. They are prepared and resolved according to strict procedure. Knud Jeppesen speaks of dissonance as having three phases of development.[1] It first occurred as an incidental result of independently moving voices, with the passing-note type of dissonance being the most common. The next phase of development was a conscious use of dissonance as a contrast to consonance. The dissonance most used was the suspension. The third phase involved the use of dissonance to express particular emotions, usually painful or pathetic ones. Jeppesen states that while these phases were introduced into music at well-spaced intervals in the development of polyphony, once introduced, each type remained to be used in conjunction with the others. "What has once been attained is retained and employed co-ordinately with the new."[2] The first phase began with the beginning of polyphony, the second around 1400, and the third around 1600, although these dates are by no means clear-cut. In Palestrina's music, the first two types of dissonance are very common while the third is rare.[3] This is also the case in Dressler's music, where dissonances are abundant (Examples 7 and 8), but where their use to express specific emotions is virtually non-existent.

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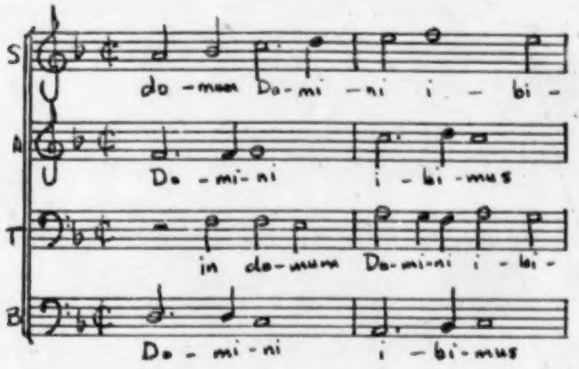
[1] Knud Jeppesen, The Style of Palestrina and the Dissonance (2nd ed.; London: Oxford University Press, 1946), p. 94. Reprint ed.; Dover Publications, Inc., 1970.

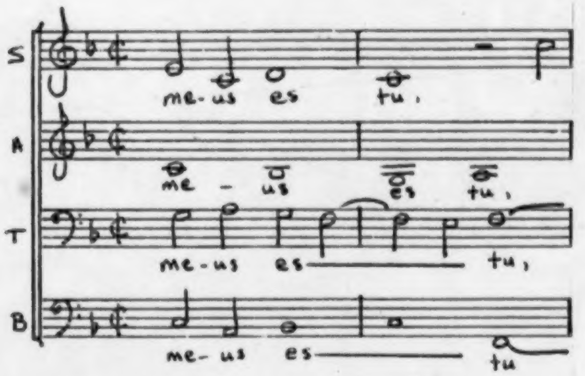
[2] *Ibid.*

[3] *Ibid.*, p. 95.

Example 7. "Laetatus sum," measures 17-18.

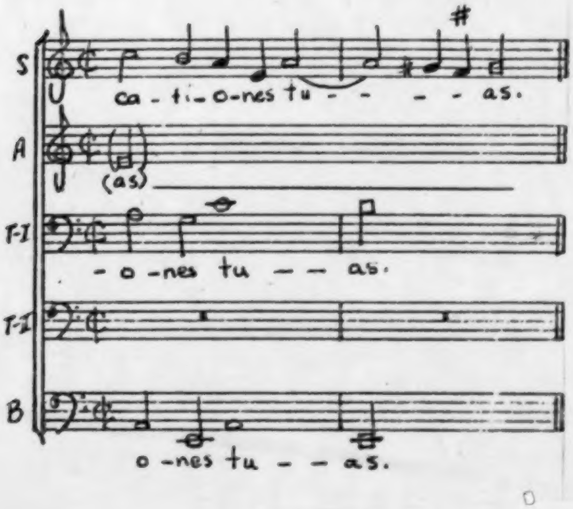

S
A
T
B
do - mum Do - mi - ni i - bi -
Do - mi - ni i - bi - mus
in do - mum Do - mi - ni i - bi -
Do - mi - ni i - bi - mus

Example 8. "In te projectus sum," measures 34-35.

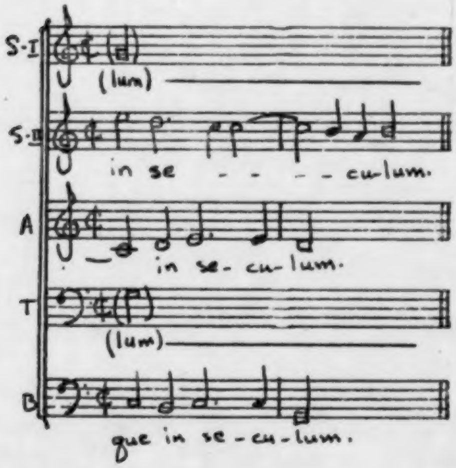

S
A
T
B
me - us es tu,
me - us es tu,
me - us es tu,
me - us es tu

In the cadence structure of the psalm settings, Dressler shows a preference for plagal cadences, particularly at the end of a composition. He uses both minor and major "subdominant" chords moving to the major final chord (Examples 9a and 9b).

Example 9. Plagal Cadences.
a. "Domine dirige gressus meos," measures 102-103.

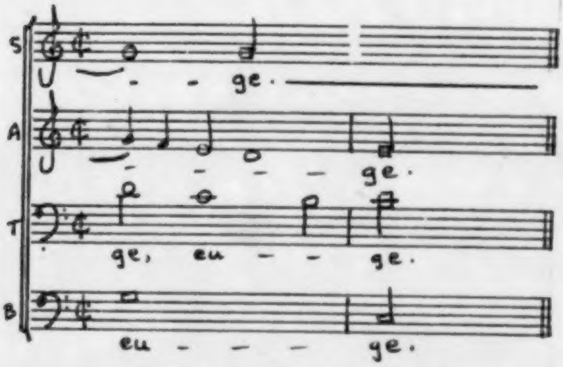

S
ca - ti - o - nes tu - - - - as.
A
(as)
T-I
- o - nes tu - - as.
T-II
B
o - nes tu - - as.

b. "Ecce quam bonum," measures 127-128.


S-I
(lum)
S-II
in se - - - - cu-lum.
A
in se - cu - lum.
T
(lum)
B
que in se - cu - lum.

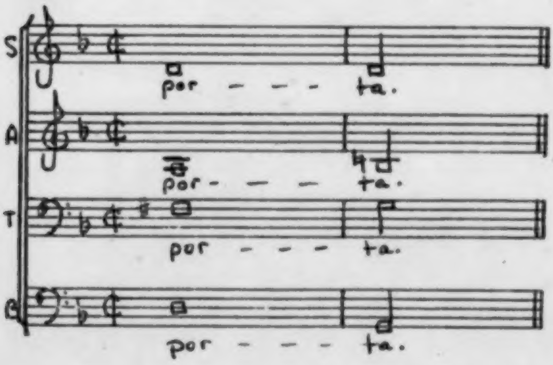
Full cadences occur more often at the close of the first part of a composition than at the end (Example 10).

Example 10. "Deus in adjutorium meum," measures 71-72.

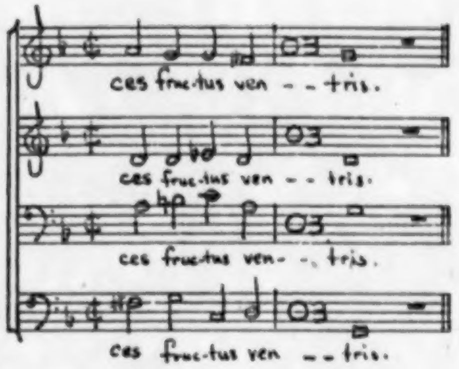

S
A
T
B
ge.
ge.
ge, eu - - ge.
eu - - - ge.

While all of the above cadences are ornamented, examples of completely unadorned cadences are also present in Dressler's music (Example 11). In addition, he also sometimes used cadences which end on a chord containing no third (Example 12).

Example 11. "Nisi Dominus," measures 91-92.


S
A
T
B
por - - - ta.
por - - - ta.
por - - - ta.
por - - - ta.

Example 12. "Nisi Dominus," measures 61-62.


S
ces fruc-tus ven - - tris.
A
ces fruc-tus ven - - tris.
T
ces fruc-tus ven- - tris.
B
ces fruc-tus ven - - tris.

As in the above examples, Dressler nearly always approaches the bass note of the final chord from above. The structure of the final chord varies greatly. The so-called "tonic" note is, of course, always in the bass voice, but unlike Lasso,[1] Dressler does not appear to show a preference for placing the third of the chord in the highest voice. Tonic, third, or fifth degrees of the chord are found with equal frequency in the discantus part.

## Counterpoint

Like other composers of his era, Dressler dispenses with extended sections involving rigid imitation in all voices. He does, however, retain imitation as a device for beginning a composition or for beginning a new phrase within a composition. Motifs are short and rarely encompass a complete phrase of text. In fact, it is often somewhat inappropriate to speak of motifs, since only the first three or four notes of a passage are involved in an imitative sequence. In the opening bars of "Laetatus sum," for example, each voice imitates only the first three notes of the initial voice (Example 13).

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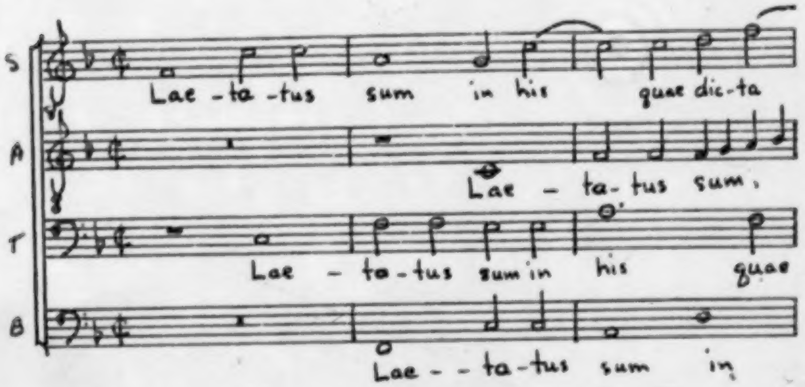
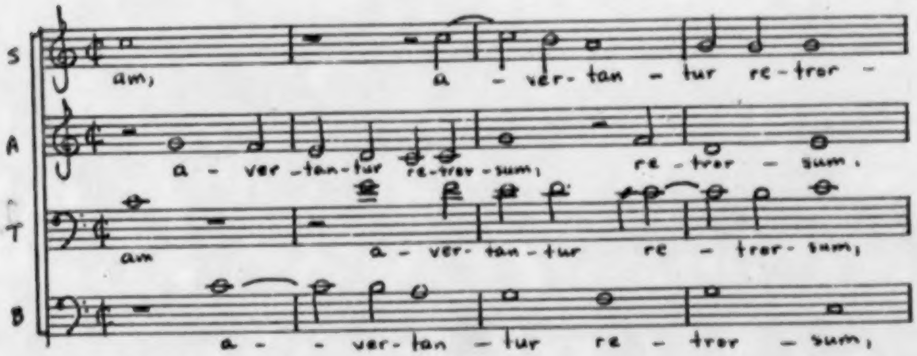
[1] Reese, Music in the Renaissance, p. 508.

Example 13. "Laetatus sum," measures 1-3.


S
Lae - ta - tus sum in his quae dic-ta
A
Lae - ta- tus sum,
T
Lae - ta - tus sum in his quae
B
Lae - - ta - tus sum in

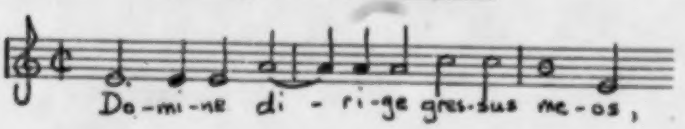
Following the excerpt shown in Example 13, the piece dissolves into a freely-invented polyphonic section. This pseudo-sequential writing is also found within compositions at the beginning of a new phrase. In "Deus in adjutorium" (Example 14), what looks like the start of a purely imitative section again becomes free polyphony.

Example 14. "Deus in adjutorium," measures 46-49.

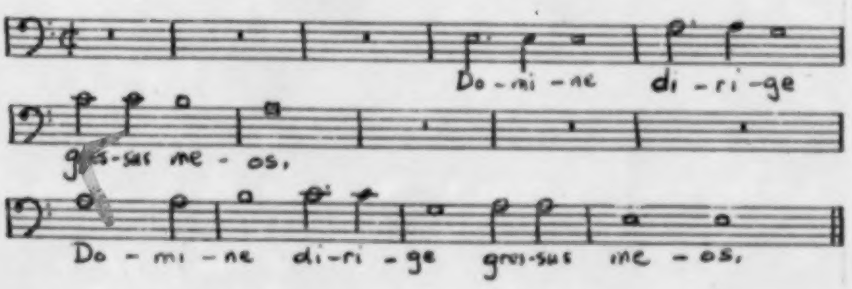

S
am, a - ver- tan - tur re - tror -
A
a - ver - tan - tur re - tror - sum, re - tror - sum.
T
am a - ver- tan - tur re - tror - sum,
B
a - - ver- tan - tur re - tror - sum,

In one of his psalm settings, Dressler uses an ostinato figure in the vagans of the secunda pars. In employing this technique, he displays a compositional device commonly used during this period by composers such as Clemens non Papa and Orlando di Lasso. In Dressler's "Domine dirige gressus meos," the tenor II (*vagans*) of the *secunda pars* consists entirely of an *ostinato* figure composed of the opening motif (Example 15) and another four-measure motif using the same text but beginning a fourth higher (Example 16). The whole figure is stated three times during the course of the *secunda pars*. The remaining four voices continue the text of the psalm, beginning at "Redime me a calumniis" ("Deliver me from the oppression"), and exhibit the mixing of homophony and polyphony common to this period of Dressler's career.

Example 15. "Domine dirige gressus meos,"
opening motif, *discantus*.



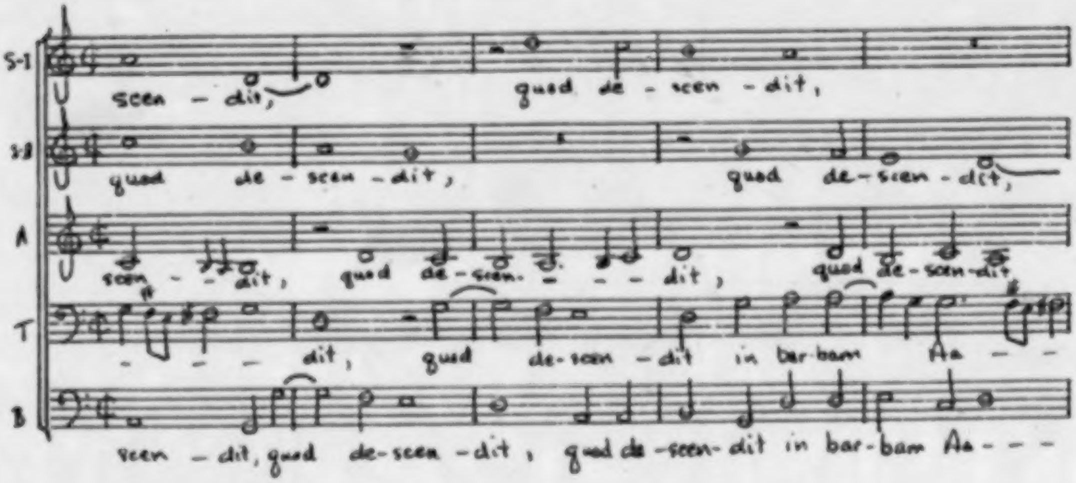
Example 16. "Domine dirige gressus meos,"
tenor *ostinato* figure.


Do - mi - ne di - ri - ge
gres-sus me - os,
Do - mi - ne di-ri - ge gres-sus me - os,

## Text-Setting

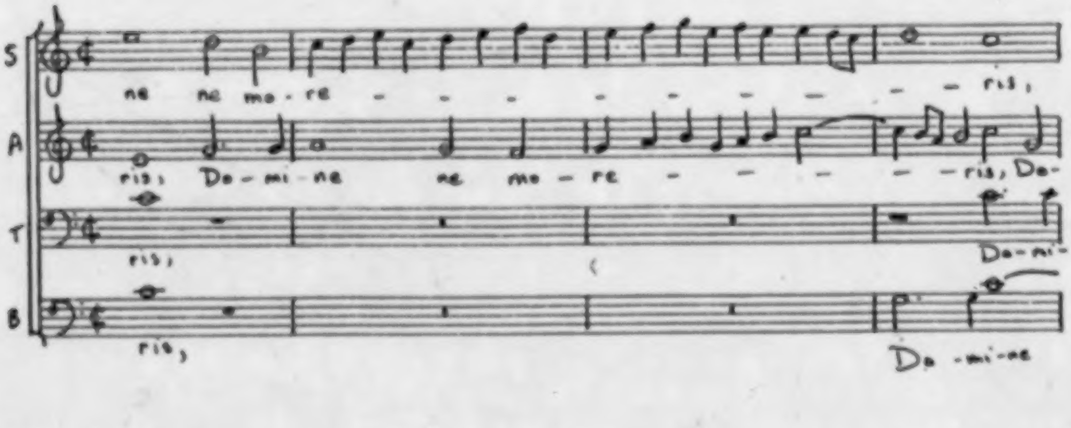
Since these psalm settings derive their form from the text, the manner of text-setting is of primary importance. The purpose of nearly every compositional technique used by Dressler is to emphasize or make clearer a certain portion of the text. One of the most obvious of these devices is word-painting. Although he does not use word-painting to the extent that many earlier composers did, examples of the technique are evident in Dressler's music. In the five-voice "Ecce quam bonum," the descending motif on the words "quod descendit" is carried by all voices (Example 17).

Example 17. "Ecce quam bonum," measures 38-42.


S-I
scen - dit, quod de - scen - dit,
S-II
quod de - scen - dit, quod de - scen - dit,
A
scen - - dit, quod de - scen - - - dit, quod de - scen - dit
T
- - - dit, quod de - scen - dit in bar - bam Aa - -
B
scen - dit, quod de - scen - dit, quod de - scen - dit in bar - bam Aa - - -

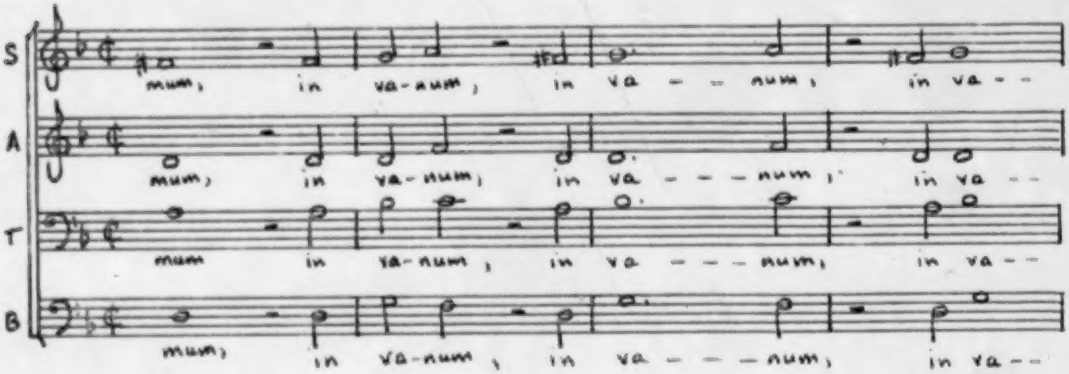
The melisma is another type of word-painting found in Dressler's music. It is often used to illustrate the meaning of a phrase rather than that of a single word. In "Deus in adjutorium" (Example 18), the melisma on the word "moreris" is an attempt to portray the meaning of the phrase "Domine, ne moreris" ("Lord, make no tarrying").

Example 18. "Deus in adjutorium," measures 133-136.


S
ne ne mo - re - - - - - - - - ris,
A
ris, Do - mi - ne ne mo - re - - - - ris, Do-
T
ris, Do - mi-
B
ris, Do - mi - ne

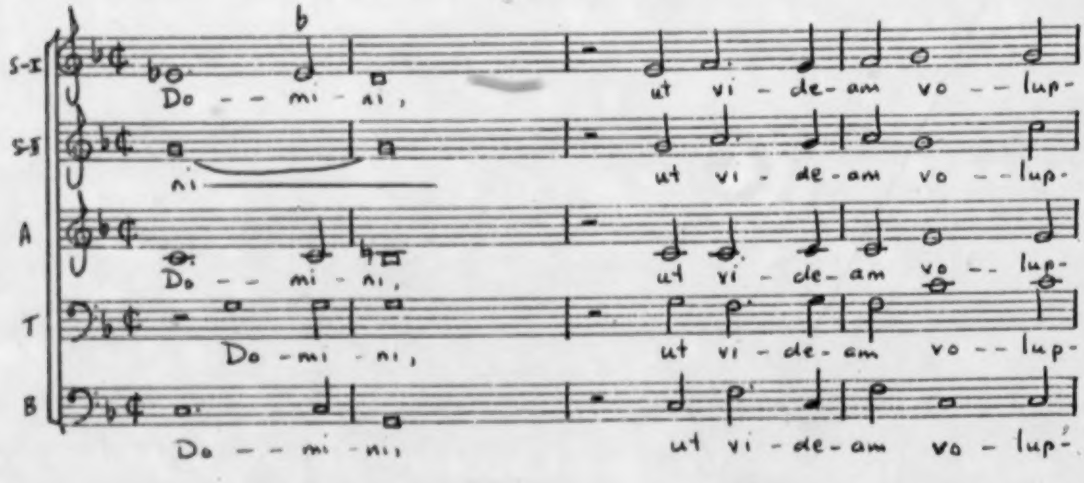
The general rest is another device used by Dressler to illuminate portions of the text. In some cases (Example 19), the rest allows a phrase to be repeated simultaneously by all voices and to be set off from the surrounding music.

Example 19. "Nisi Dominus," measures 6-9.


S
A
T
B
mum, in va-num, in va - - num, in va - -
mum, in va-num, in va - - - num, in va - -
mum in va-num, in va - - - num, in va - -
mum, in va-num, in va - - - num, in va - -

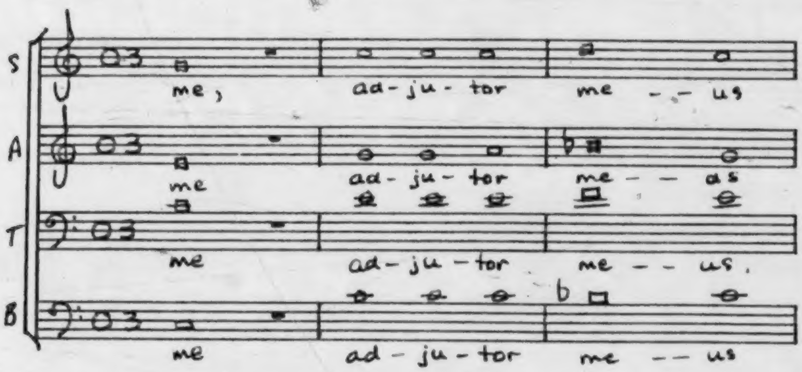
Since the work cited in Example 19 is largely homophonic, the general rest is neither surprising nor difficult to achieve. In other compositions, where the movement before the rest is horizontal rather than vertical, the rest provides a point from which chordal movement can easily begin. This is the case in Example 20, where a homophonic passage begins immediately after the general rest.

Example 20. "Unam petii a Domino," measures 51-54.


S-I
S-II
A
T
B
Do - - mi - ni, ut vi - de-am vo - - lup-
ni ut vi - de-am vo - - lup-
Do - - mi - ni, ut vi - de-am vo - - lup-
Do - mi - ni, ut vi - de-am vo - - lup-
Do - - mi - ni, ut vi - de-am vo - lup-

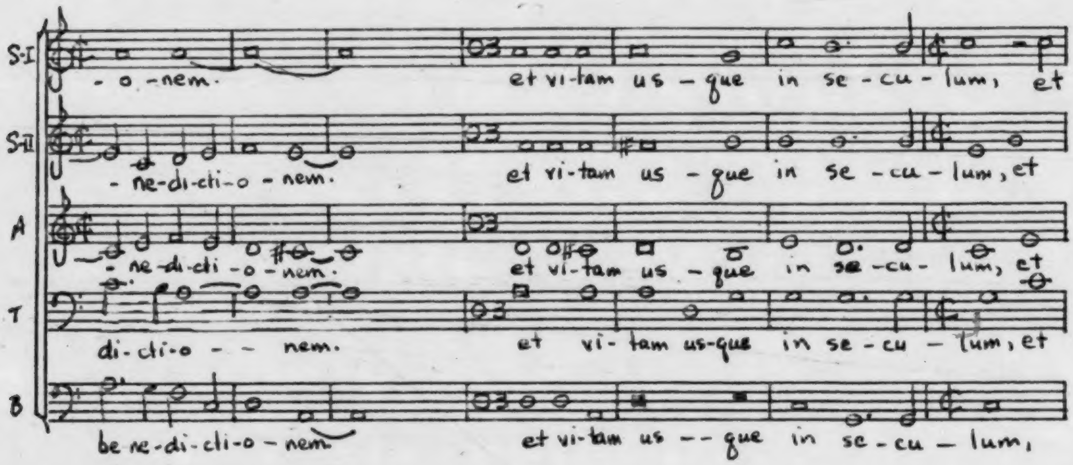
In other works, the general rest introduces not only a change in style, but also a metre change (Example 21).

Example 21. "Deus in adjutorium," measures 118-120.



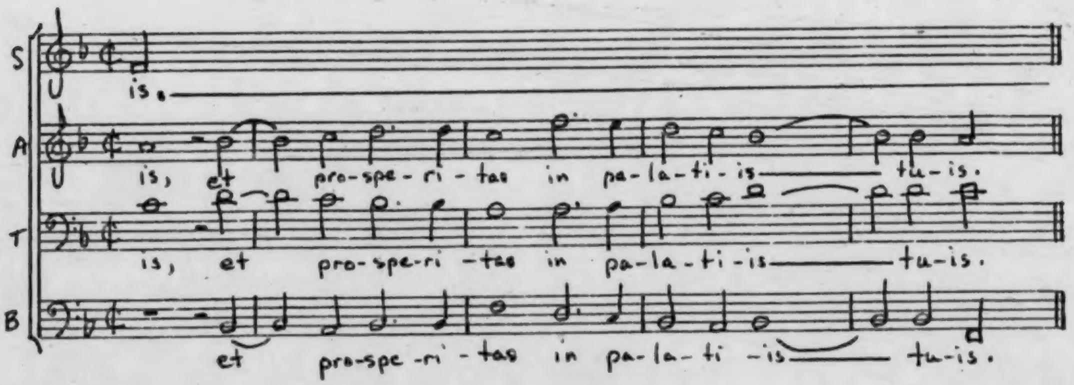
The change from duple to triple metre is an effective method often used by Dressler to highlight a textual passage. The music does not necessarily come to a complete rest before the metre change as it does in Example 21. In the five-voice "Ecce quam bonum," there is no break before the change to triple metre (Example 22). There is, however, an incomplete bar of duple metre immediately preceding the change. This example also illustrates how brief the triple-metre section may be. Here the duple-metre statements of the words "et vitam usque in seculum" ("even life for evermore") are introduced and set apart from the rest of the music by the three-measure triple-metre statement of the same text.

Example 22. "Ecce quam bonum,"
measures 106-112.


S-I
- o - nem. et vi-tam us - que in se - cu - lum, et
S-II
- ne-di-cti-o - nem. et vi-tam us - que in se - cu - lum, et
A
- ne-di-cti - o - nem. et vi-tam us - que in se-cu- lum, et
T
di-cti-o - - nem. et vi- tam us-que in se - cu - lum, et
B
be ne-di-cti-o - nem et vi-tam us - - que in se - cu - lum,

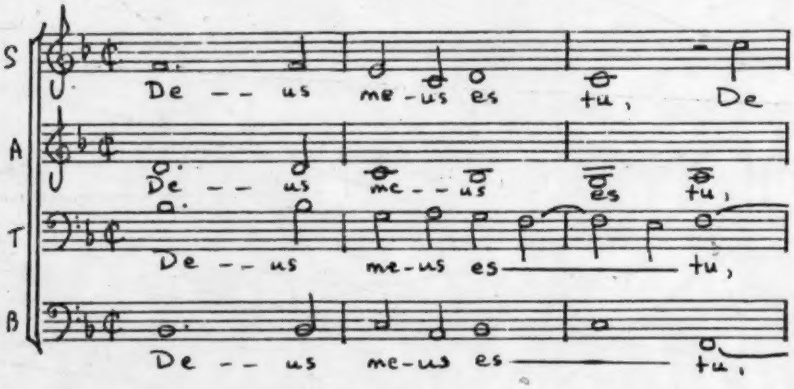
Repetition for emphasis is one of the simplest means of textual treatment. Dressler uses two distinct types of repetition at the close of compositions. In "Deus in adjutorium," he repeats both the words and the music of the last phrase of the text (see Appendix, page 92). In other cases, he repeats the final phrase of the text, but sets it to new music (Example 23).

Example 23. "Laetatus sum," measures 82-86.


S
is.
A
is, et pro-spe - ri - tas in pa-la-ti-is tu-is.
T
is, et pro-spe-ri -tas in pa-la-ti-is tu-is.
B
et pro-spe-ri - tas in pa-la-ti -is tu-is.

In the above example, the effectiveness of the repetition is further increased by simultaneous declamation of the text, sometimes called familiar style.[1] This style is itself a device used to facilitate textual clarity. The increasing use of familiar style is the most easily discernible manifestation of the change in Dressler's style from the early to the late compositions. His early works contain almost no passages in this style. Isolated bars occur only sporadically, as, for example, at the beginning of a new section (Example 24).

Example 24. "In te projectus sum," measures 33-35.



In the above composition, polyphonic movement resumes almost immediately, but the homophonic bar is effective in drawing attention to the new section. In later works by Dressler, simultaneous declamation of text is used much more extensively to emphasize larger sections of the text (see Appendix, page 132). Also in his later works, Dressler reveals a proclivity for homophonic writing even in primarily polyphonic sections. This is shown in Example 25, where the outer voices move together while the inner voices are independent.

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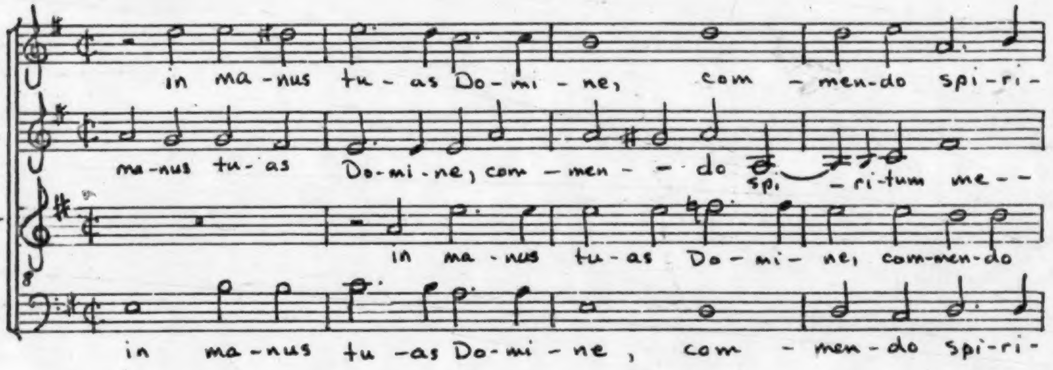
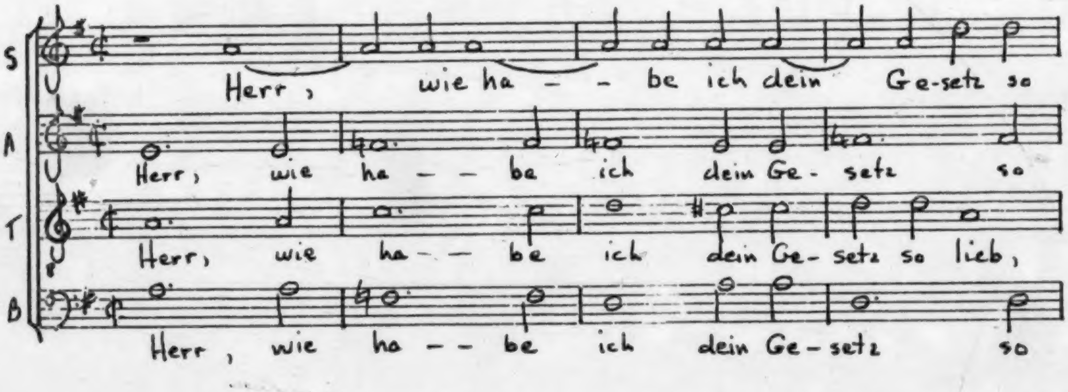
[1] See, for example, Arthur Tillman Merritt, Sixteenth-Century Polyphony (Cambridge, Massachusetts: Harvard University Press, 1946), p. 35.

Example 25. "In manus tuas,"
measures 10-13.


S
in ma-nus tu-as Do-mi-ne, com-men-do spi-ri-
A
ma-nus tu-as Do-mi-ne, com-men-do spi-ri-tum me--
T
in ma-nus tu-as Do-mi-ne, com-men-do
B
in ma-nus tu-as Do-mi-ne, com-men-do spi-ri-

This grouping of some voices in chordal movement is shown even more clearly in "Herr, wie habe ich dein Gesetz so lieb" ("O how I love thy law"), a German setting of two verses of Psalm 119 first published in 1570 in XVI Geseng... (Example 26).

Example 26. "Herr, wie habe ich dein
Gesetz so lieb," measures 1-4.


S
Herr, wie ha--be ich dein Ge-setz so
A
Herr, wie ha--be ich dein Ge-setz so
T
Herr, wie ha--be ich dein Ge-setz so lieb,
B
Herr, wie ha--be ich dein Ge-setz so

The above example also illustrates Dressler's move toward upper-voice domination in his later compositions. In this work, the upper voice is dominant through its independence. The lower voices move together and provide a background which sets off the discantus part.

## Conclusion

As revealed in the preceding discussion, and as the settings included in the Appendix of this study show, Gallus Dressler is a typical representative of sixteenth-century German Protestant choral music. As a result of his contact with prominent musicians and his knowledge of their works, Dressler's music discloses a stylistic development characteristic of his period. The lack of complexity in his works and their directness of textual expression could perhaps be viewed as a reaction to the artful intricacies of the counterpoint of the early sixteenth-century Netherlandish composers. This basic simplicity of musical style and the assiduous treatment of the text support the view of Dressler as a conservative musician-theologian, but these classical ideals have not been achieved through a sacrifice of interest and appeal. Dressler's works have musical merit, are attractive to listen to, and are very worthy of present-day performance.

# APPENDIX

## EDITORIAL PRINCIPLES

The 1585 edition of Opus sacrarum cantionum... is printed in white mensural notation without bar lines. A custos is used at the end of each staff of music to indicate the first note on the following staff. Flat and sharp signs are used to alter notes, even in cases where a natural would be used in modern notation. In the present edition, the flat sign (♭) has remained the same, the sharp sign (*) has been changed to the more contemporary one (#), and the natural sign has been used where appropriate.

In the original publication, notes and rests are conventional for the period. They have been transcribed according to the system shown in Table III.

TABLE III

TRANSCRIPTION OF NOTE AND REST VALUES

| Old Notation | Note | Rest | Modern Notation | Note | Rest |
|---|---|---|---|---|---|
| Longa | 𝆷 | 𝇂 | Long | 𝆷 | |
| Brevis | 𝆸 | 𝇃 | Breve | 𝅜 | 𝄺 |
| Semibrevis | 𝆹 | 𝇄 | Whole | 𝅝 | 𝄻 |
| Minima | 𝆹𝅥 | 𝇅 | Half | 𝅗𝅥 | 𝄼 |
| Semiminima | 𝆺𝅥 | 𝇆 | Quarter | 𝅘𝅥 | 𝄽 |
| Fusa | 𝆺𝅥𝅮 | | Eighth | 𝅘𝅥𝅮 | |

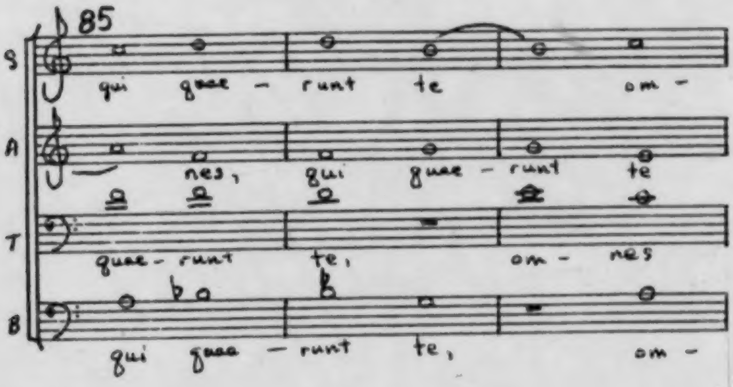
In the triple-metre sections of several pieces in the 1585 collection, there occurs what appears to be coloration. With few exceptions (see "Nisi Dominus," discantus and bassus voices, measure 64;

and the five-voice "Ecce quam bonum," *bassus* voice, measure 110), the coloration is used when an *iambic* bar (o□), rather than the more usual *trochaic* bar (□o) is found. Assuming that the exceptions are errors, the coloration is used to indicate an unusual accent. Notes which are blackened in the original print have been blackened in this transcription (see, for example, "Nisi Dominus," measures 64-68).

Original time signatures for both duple and triple metre have been maintained, but bar lines have been added to assist in writing the analysis. Notes which, after the addition of the bar lines, extend from one measure to the next have been written as tied notes. A *longa* originally found within a composition has been changed to its equivalent in tied notes (see Example 22, S-I, first note). Where a *longa* is found in the original print at the end of a composition or section, it has been kept in this transcription, with an extended line underneath to indicate that the last syllable is to be held (see Example 9a).

Accidentals have been added where they appear necessary. All altered notes whose accidental appears beside the note or whose alteration in the modern edition is maintained by the continuation of an accidental for the complete measure are found in the 1585 publication. Accidentals placed above notes in this transcription are of two types--those whose use would have been understood by the performer in the sixteenth century, and those which were omitted in error. In certain cases where it would seem that a note might have been altered and was not, it was because in so doing, a series of new problems was introduced (Example 27). In this example, altering the *discantus* B in measure eighty-six to avoid cross-relations with the bass B♭ would also necessitate the alteration of the tenor and alto E's. This, in turn, would change the bass A to A♭. To avoid this series of alterations not indicated in the original print, the cross-relation in measure eighty-six remains.

Example 27. "Deus in adjutorium
meum," measures 85-87.



Text underlay in the original print is complete except where repetition of the previous phrase is indicated by the abbreviation ij. In the present edition, such sections have been written out, keeping in mind sixteenth-century practice as outlined in such publications as Zarlino's Institutioni harmoniche (1558).[1] Syllabification in Dressler's 1585 edition is generally consistent with the manner in which the words would be sung ("pro-spe-ri-tas" rather than "pros-per-i-tas"). In the present study, this practice has been maintained where word-division is unclear or is not shown in the original edition.

The psalm texts used by Dressler differ slightly from those of the Vulgate. In the texts given at the end of each setting, the Latin used by Dressler has been kept, and the English versions have been taken from the King James Bible.

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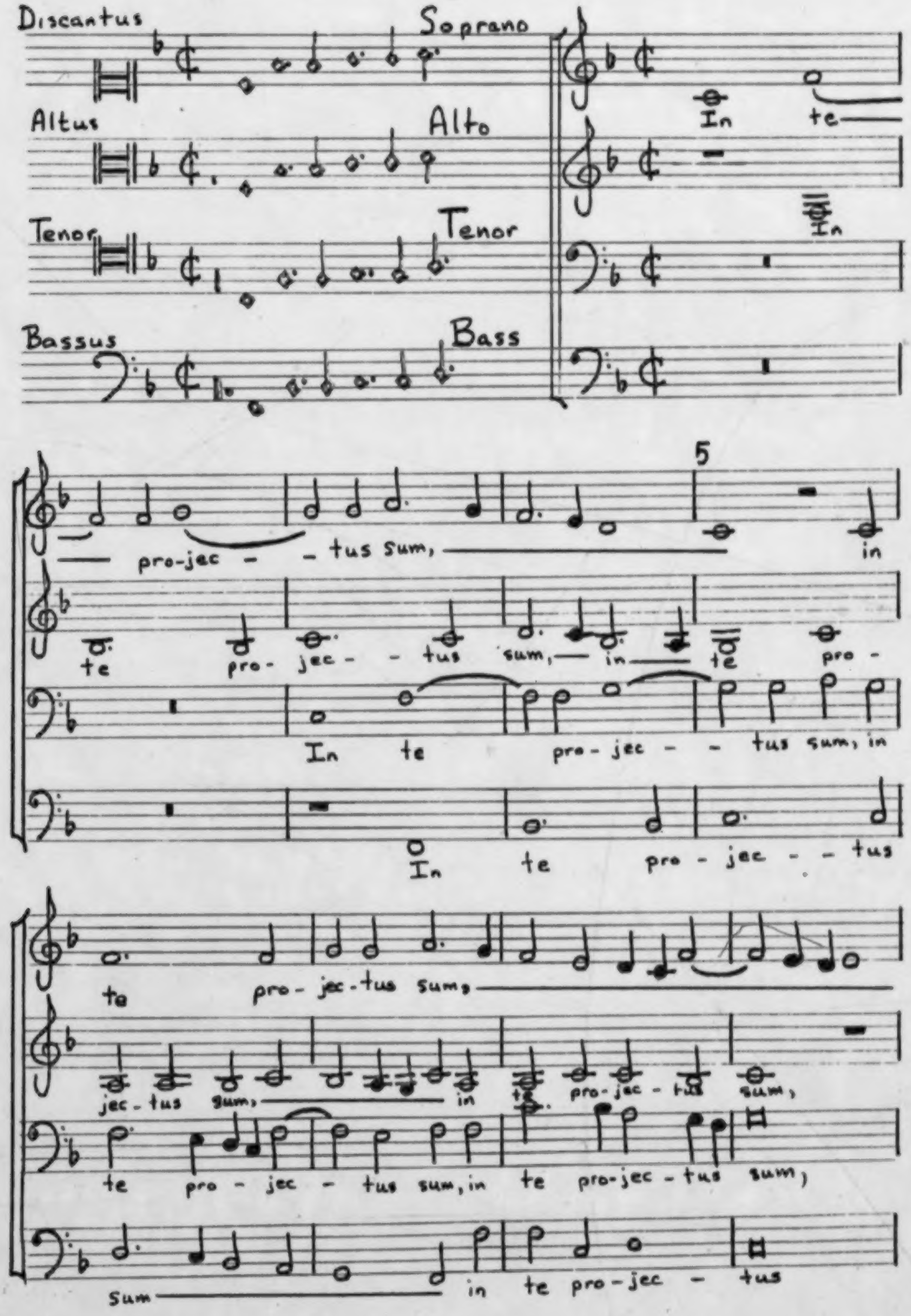
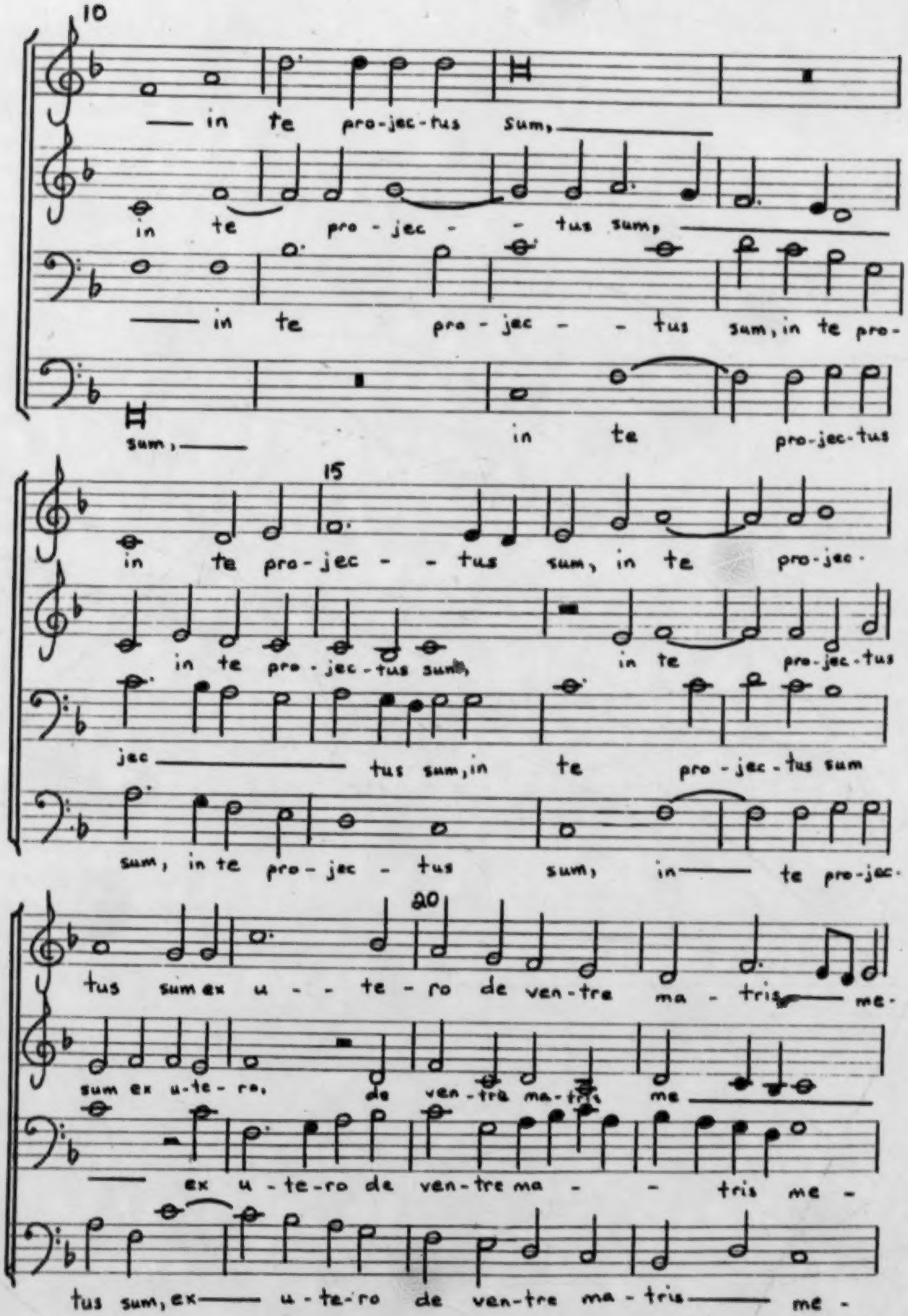
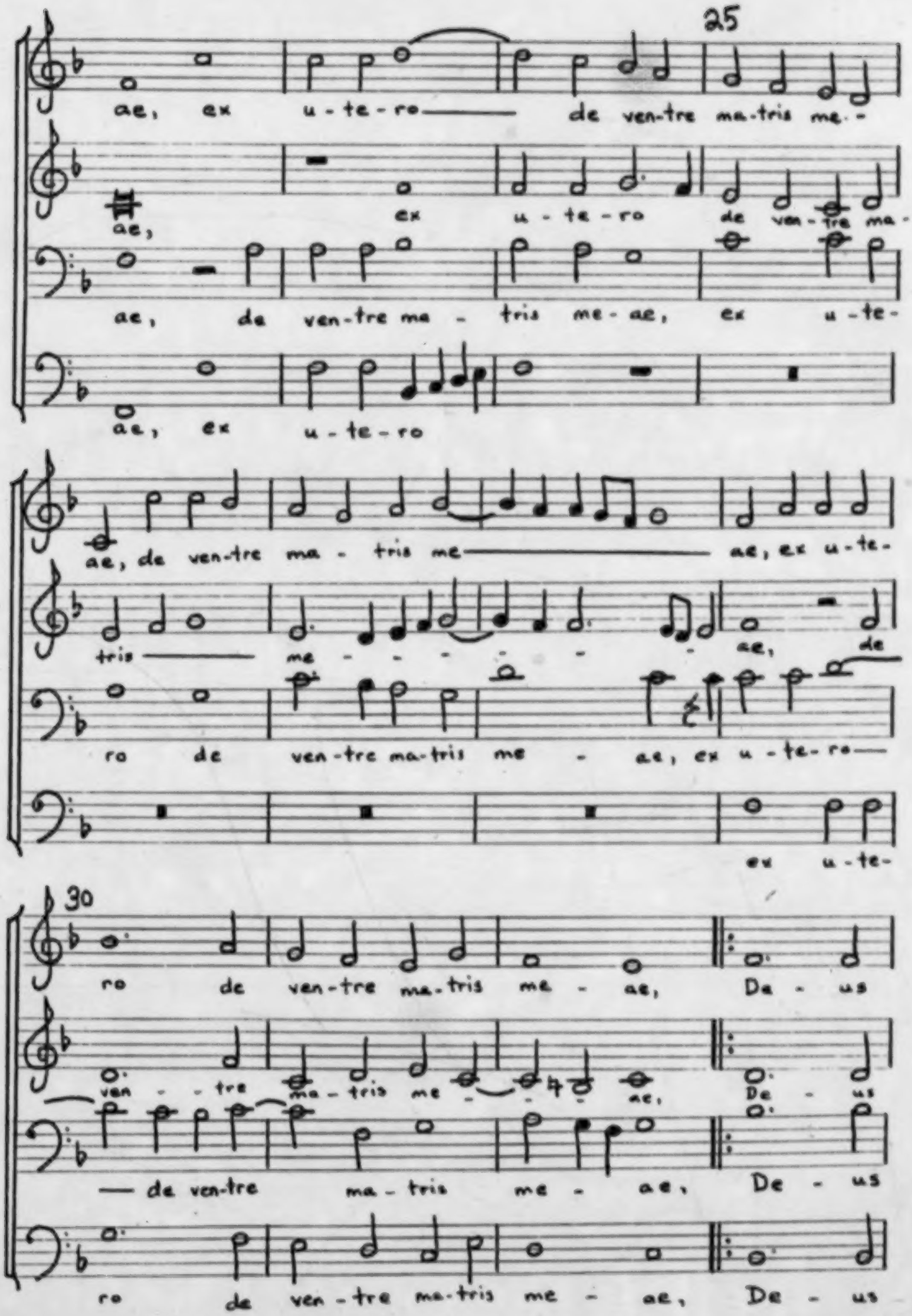
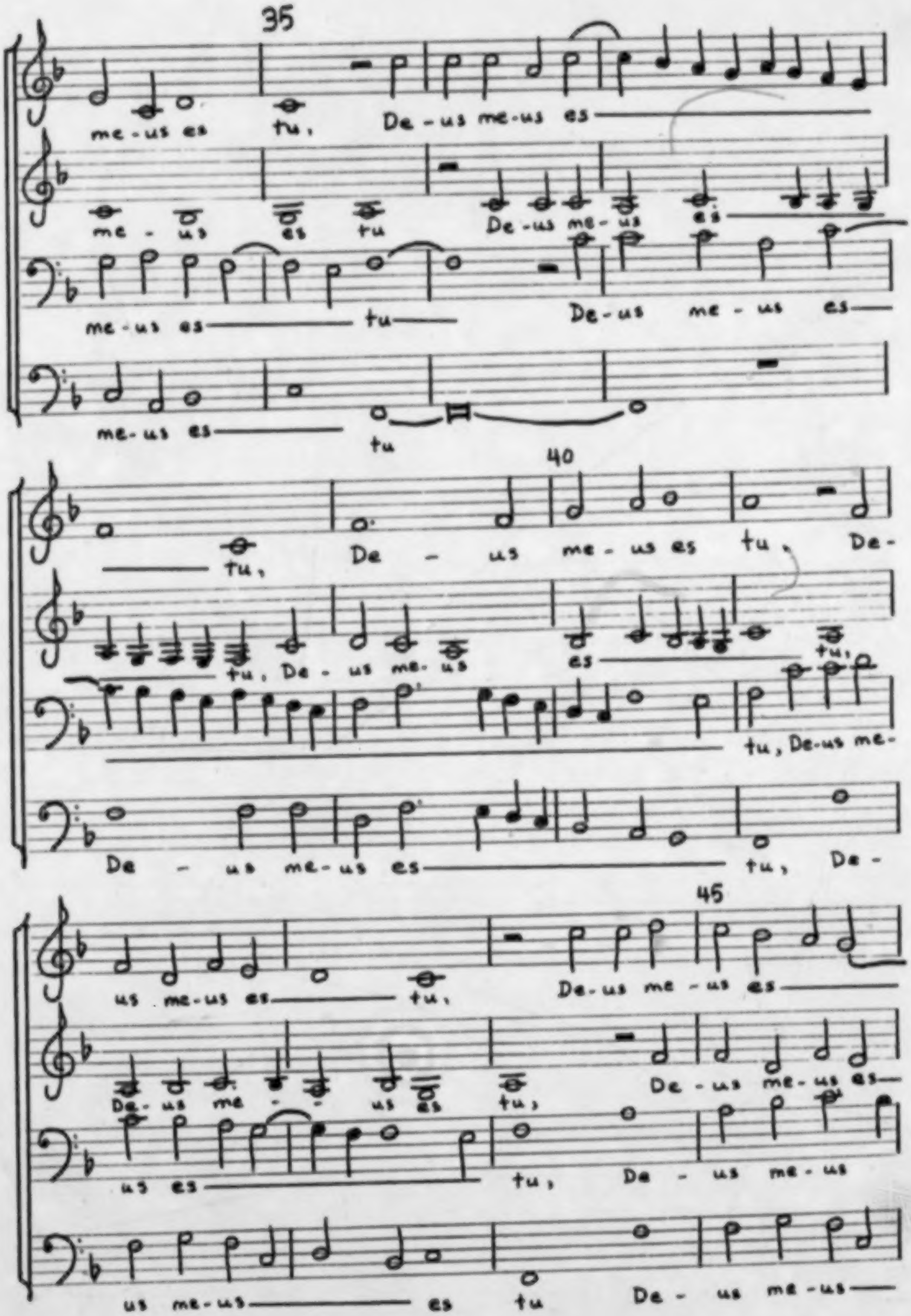
[1] For a translation of Zarlino's ten rules for text-underlay, see Reese, Music in the Renaissance, p. 378.

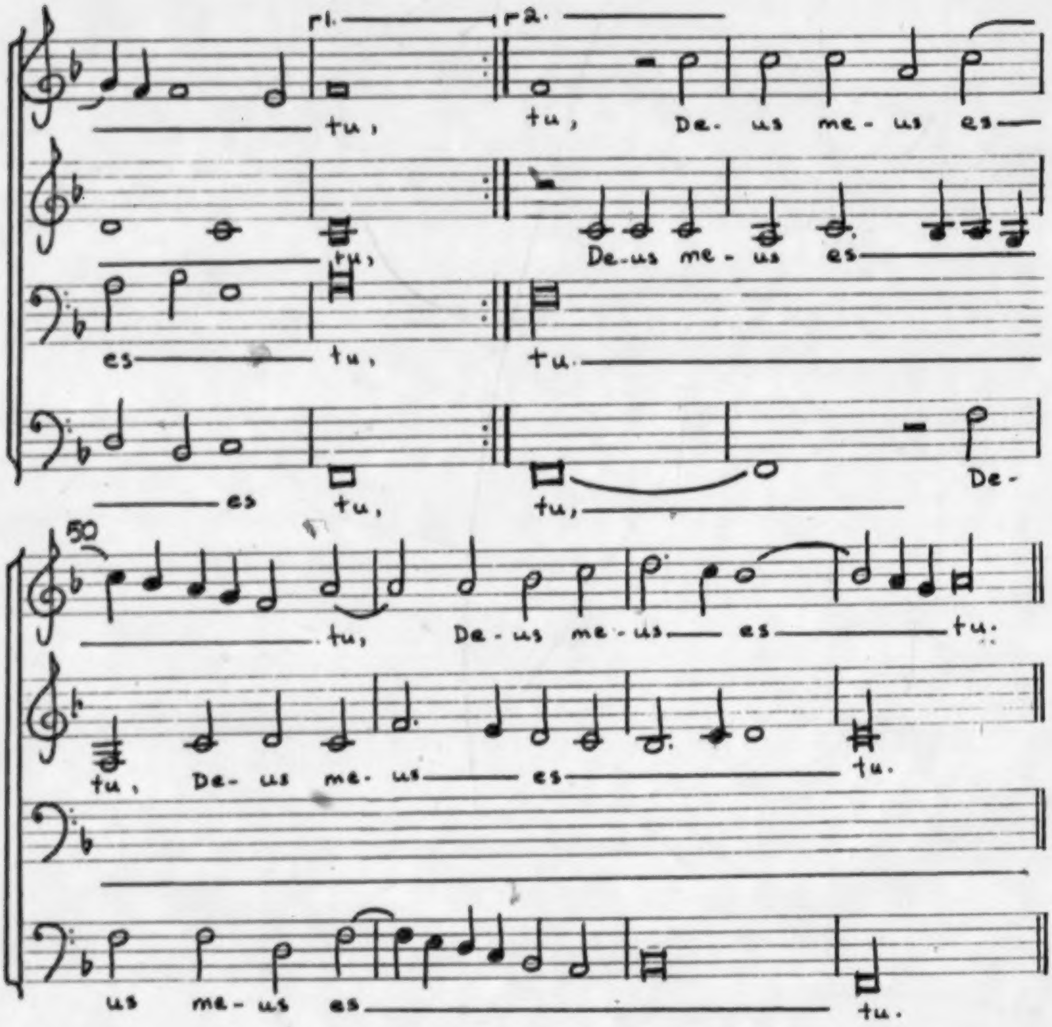
## In te projectus sum


Discantus
Soprano
Altus
Alto
Tenor
Tenor
Bassus
Bass
5
In te pro-jec - tus sum, in te pro-jec-tus sum,
te pro- jec- tus sum, in te pro- jec-tus sum, in te pro-jec-tus sum,
In In te pro-jec - tus sum, in te pro - jec - tus sum, in te pro-jec-tus sum,
In te pro - jec - tus sum in te pro-jec - tus


10
in te pro-jec-tus sum,
in te pro - jec - - tus sum,
in te pro - jec - - tus sum, in te pro-
sum, in te pro-jec-tus
15
in te pro - jec - - tus sum, in te pro-jec-
in te pro - jec - tus sum,
in te pro-jec-tus
jec tus sum, in te pro - jec - tus sum
sum, in te pro - jec - tus sum, in te pro-jec-
20
tus sum ex u - - te - ro de ven-tre ma - tris me-
sum ex u-te-ro, de ven-tre ma-tris me
ex u-te-ro de ven-tre ma - - tris me -
tus sum, ex u-te-ro de ven-tre ma-tris me -


25
ae, ex u-te-ro de ven-tre ma-tris me-
ae, ex u-te-ro de ven-tre ma-
ae, de ven-tre ma-tris me-ae, ex u-te-
ae, ex u-te-ro
ae, de ven-tre ma-tris me ae, ex u-te-
tris me ae, de
ro de ven-tre ma-tris me ae, ex u-te-ro
ex u-te-
30
ro de ven-tre ma-tris me-ae, De-us
ven-tre ma-tris me ae, De-us
de ven-tre ma-tris me-ae, De-us
ro de ven-tre ma-tris me-ae, De-us


35
me-us es tu, De-us me-us es
me - us es tu De-us me-us es
me-us es tu De-us me - us es
me-us es tu
40
tu, De - us me-us es tu, De-
tu, De - us me-us es tu,
tu, De-us me-
De - us me-us es tu, De-
45
us me-us es tu, De-us me-us es
De-us me - us es tu, De - us me-us es
us es tu, De - us me-us
us me-us es tu De - us me-us

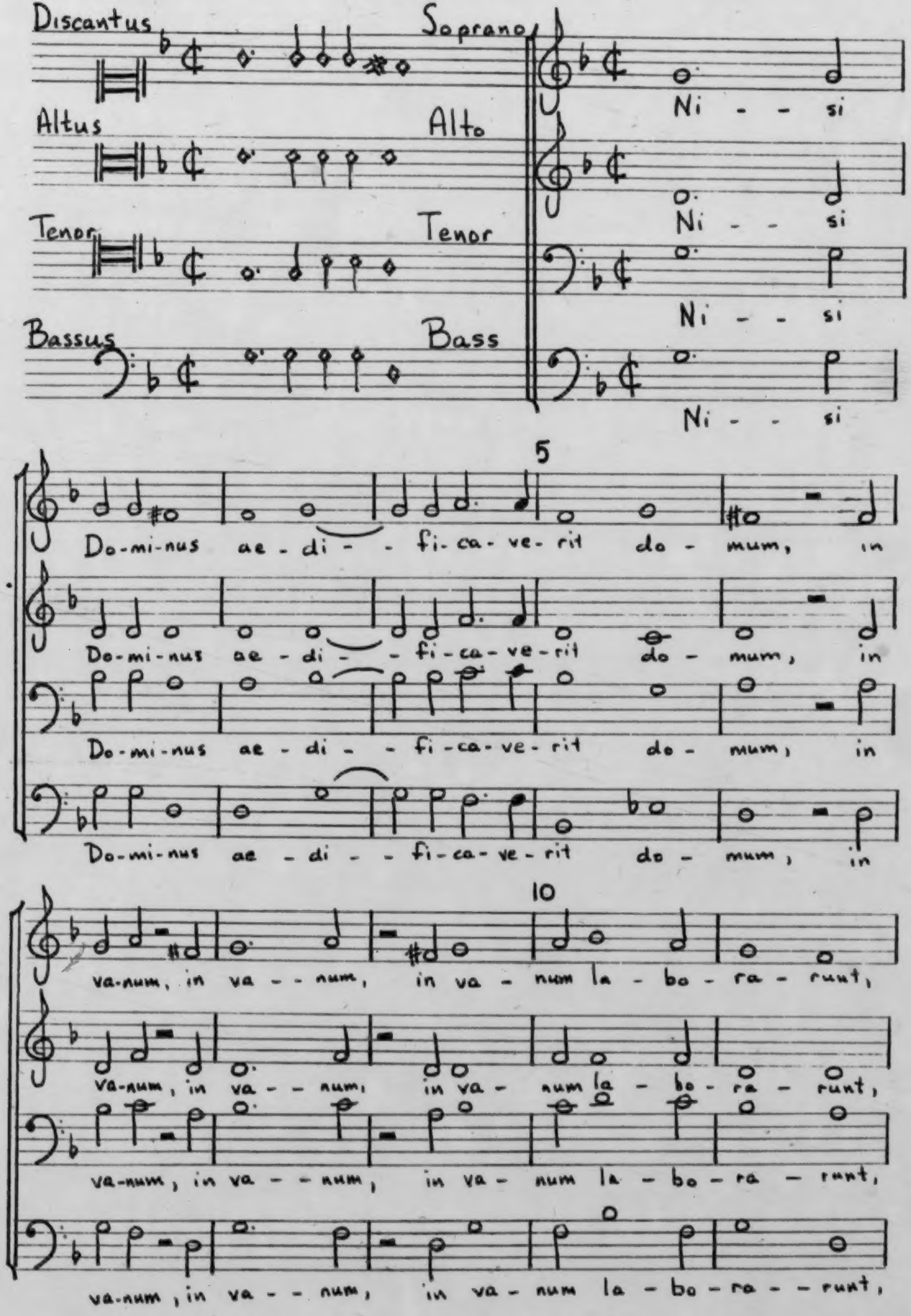

r1.
r2.
50
tu, tu, De-us me-us es
tu, De-us me-us es
es tu, tu.
es tu, tu, De-
tu, De-us me-us es tu.
tu, De-us me-us es tu.
us me-us es tu.

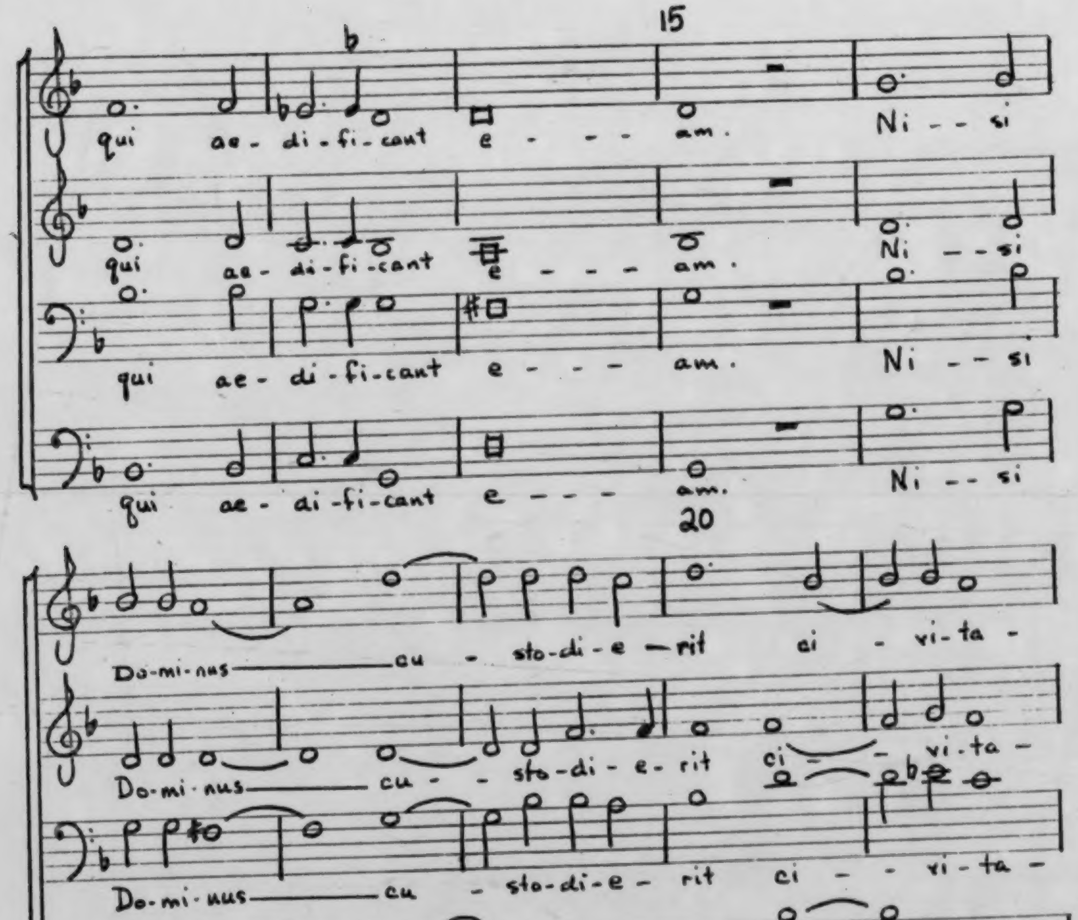
Psalm 22:10

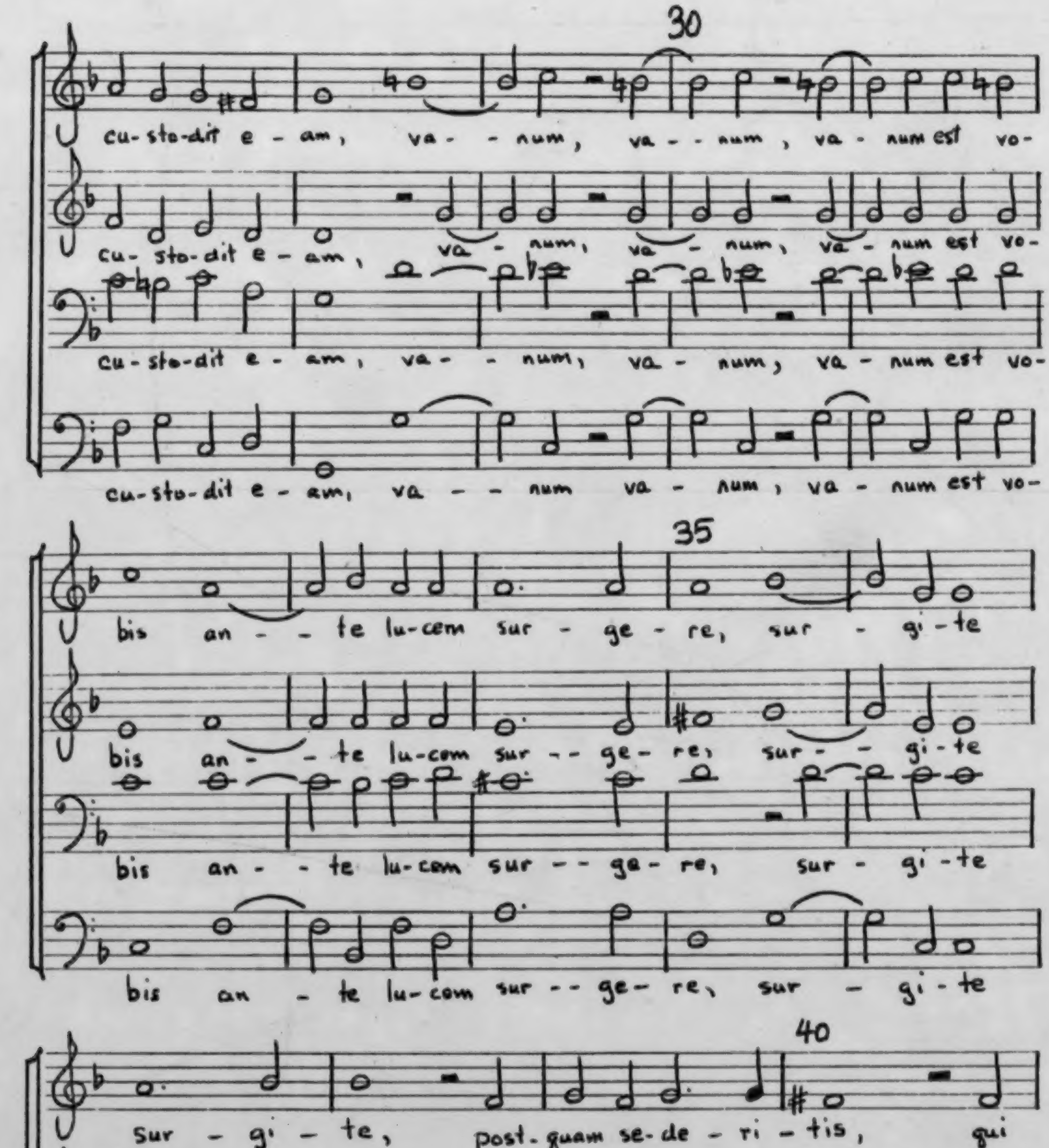
In te projectus sum ex utero de ventris matris meae. Deus meus es tu.

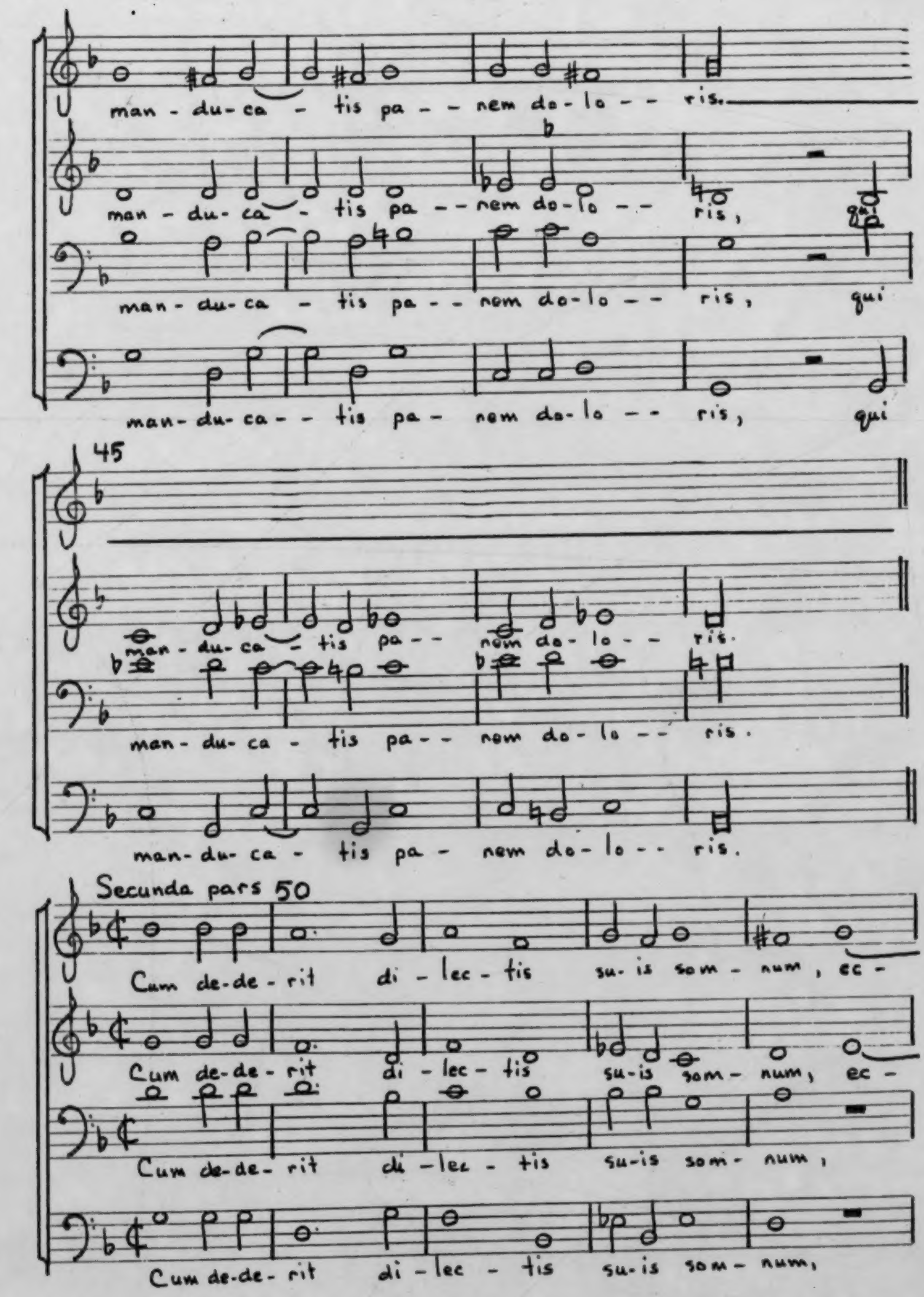
I was cast upon thee from the womb: thou art my God from my mother's belly.

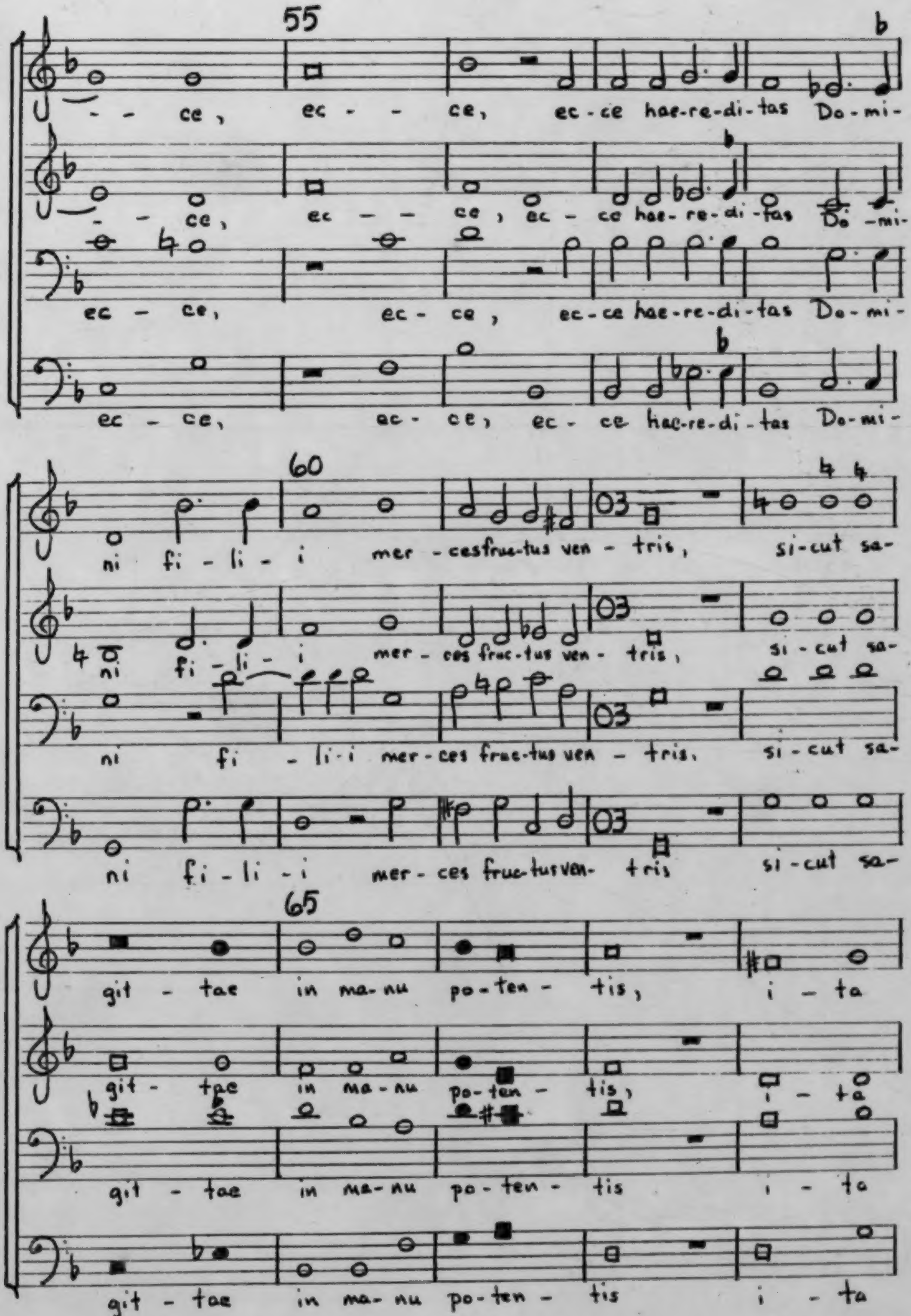
## Nisi Dominus

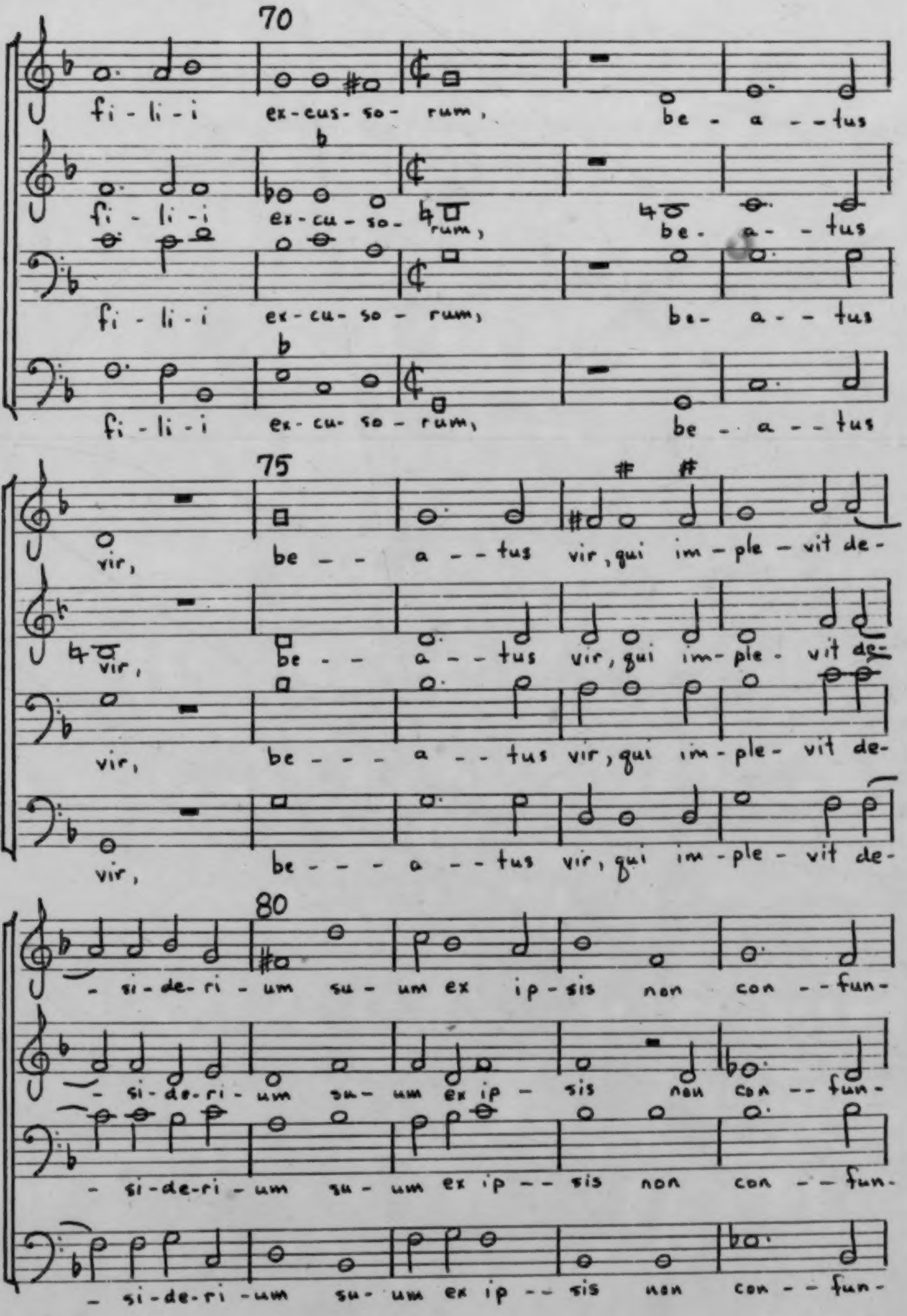

Discantus
Soprano
Altus
Alto
Tenor
Tenor
Bassus
Bass
Ni - - si
5
Do-mi-nus ae - di - - fi-ca-ve-rit do - mum, in
10
va-num, in va - - num, in va - num la - bo - ra - runt,

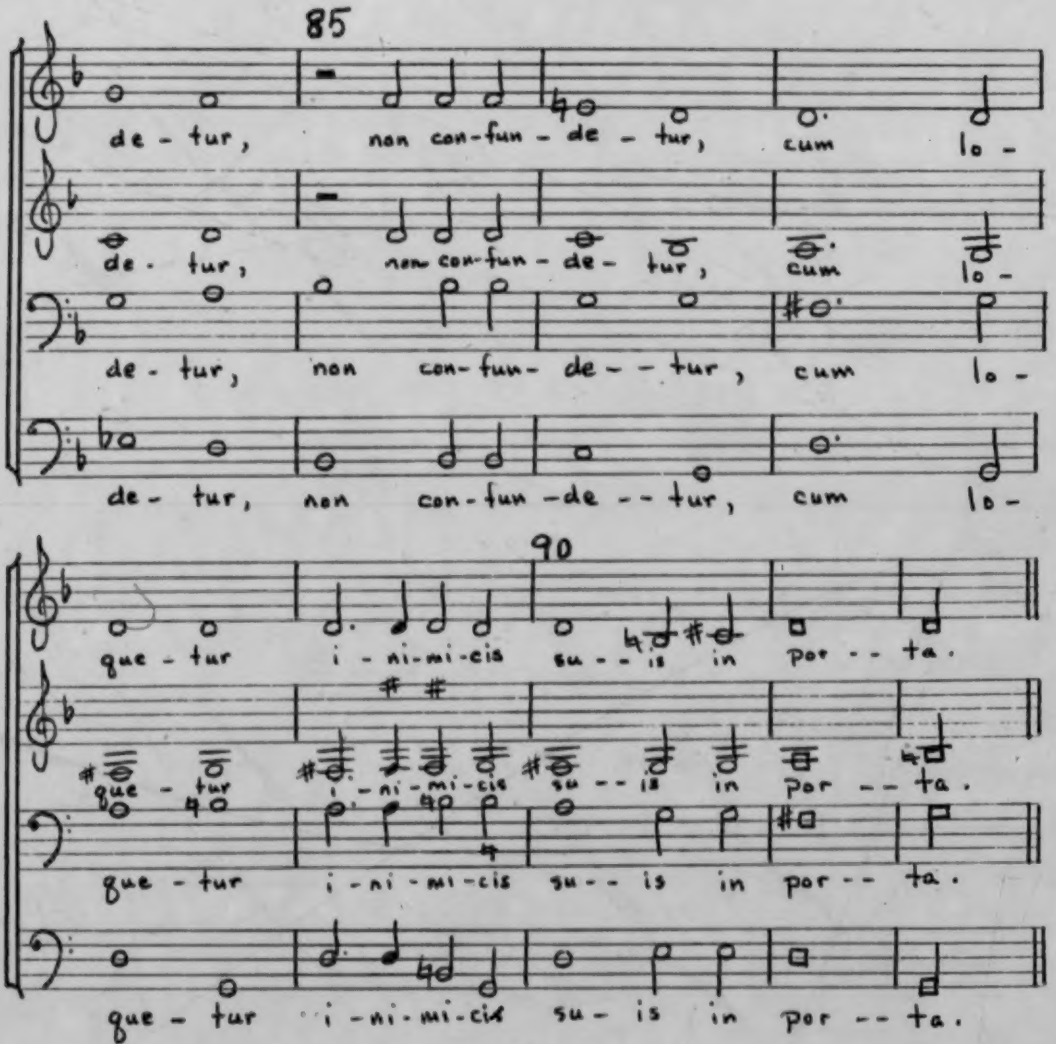

15
qui ae-di-fi-cant e - - - - am. Ni - - si
qui ae-di-fi-cant e - - - - am. Ni - - si
qui ae-di-fi-cant e - - - - am. Ni - - si
qui ae-di-fi-cant e - - - - am. Ni - - si
20
Do-mi-nus cu - sto-di-e-rit ci - vi-ta -
Do-mi-nus cu - - sto-di-e-rit ci - - vi-ta -
Do-mi-nus cu - sto-di-e-rit ci - - vi-ta -
Do-mi-nus cu - - sto-di-e-rit ci - - vi-ta -
25
tem fru-stra, fru-stra, fru-stra vi-gi-lat, qui
tem fru-stra, fru-stra, fru-stra vi-gi-lat, qui
tem fru - stra, fru-stra, fru-stra vi-gi-lat, qui
tem fru - stra, fru-stra, fru-stra vi-gi-lat, qui


30
cu - sto - dit e - am, va - - num, va - - num, va - num est vo-
cu - sto - dit e - am, va - num, va - num, va - num est vo-
cu - sto - dit e - am, va - - num, va - num, va - num est vo-
cu - sto - dit e - am, va - - - num va - num, va - num est vo-
35
bis an - - te lu - cem sur - ge - re, sur - gi - te
bis an - - te lu - cem sur - - ge - re, sur - - gi - te
bis an - - te lu - cem sur - - ge - re, sur - gi - te
bis an - te lu - cem sur - - ge - re, sur - gi - te
40
sur - gi - te, post - quam se - de - ri - tis, qui
sur - gi - te, post - quam se - de - ri - tis, qui
sur - gi - te, post - quam se - de - ri - tis, qui
sur - - gi - te, post - quam se - de - ri - tis, qui


man - du - ca - tis pa - - nem do - lo - - ris.
man - du - ca - tis pa - - nem do - lo - - ris, qui
man - du - ca - tis pa - - nem do - lo - - ris, qui
man - du - ca - - tis pa - nem do - lo - - ris, qui
45
man - du - ca - tis pa - - nem do - lo - - ris.
man - du - ca - tis pa - - nem do - lo - - ris.
man - du - ca - tis pa - nem do - lo - - ris.
Secunda pars 50
Cum de - de - rit di - lec - tis su - is som - num, ec -
Cum de - de - rit di - lec - tis su - is som - num, ec -
Cum de - de - rit di - lec - tis su - is som - num,
Cum de - de - rit di - lec - tis su - is som - num,


55
- - ce, ec - - ce, ec - ce hae-re-di-tas Do-mi-
- - ce, ec - - ce, ec - ce hae-re-di-tas Do-mi-
ec - ce, ec - ce, ec - ce hae-re-di-tas Do-mi-
ec - ce, ec - ce, ec - ce hae-re-di-tas Do-mi-
60
ni fi - li - i mer - ces fruc-tus ven - tris, si-cut sa-
ni fi - li - i mer - ces fruc-tus ven - tris, si - cut sa-
ni fi - li - i mer - ces fruc-tus ven - tris, si - cut sa-
ni fi - li - i mer - ces fruc-tus ven- tris si - cut sa-
65
git - tae in ma - nu po - ten - tis, i - ta
git - tae in ma - nu po - ten - tis, i - ta
git - tae in ma - nu po - ten - tis i - ta
git - tae in ma - nu po - ten - tis i - ta


70
fi - li - i ex - cus - so - rum, be - a - - tus
fi - li - i ex - cu - so - rum, be - a - - tus
fi - li - i ex - cu - so - rum, be - a - - tus
fi - li - i ex - cu - so - rum, be - a - - tus
75
vir, be - - a - - tus vir, qui im - ple - vit de -
vir, be - - a - - tus vir, qui im - ple - vit de -
vir, be - - - a - - tus vir, qui im - ple - vit de -
vir, be - - - a - - tus vir, qui im - ple - vit de -
80
- si - de - ri - um su - um ex ip - sis non con - - fun -
- si - de - ri - um su - um ex ip - sis non con - - fun -
- si - de - ri - um su - um ex ip - - sis non con - - fun -
- si - de - ri - um su - um ex ip - - sis non con - - fun -


85
de - tur, non con-fun - de - tur, cum lo -
de - tur, non con-fun - de - tur, cum lo -
de - tur, non con-fun- de - - tur, cum lo -
de - tur, non con-fun -de - - tur, cum lo -
90
que - tur i - ni-mi-cis su - - is in por - - ta.
que - tur i - ni - mi - cis su - - is in por - - ta.
que - tur i - ni - mi - cis su - - is in por - - ta.
que - tur i - ni - mi - cis su - is in por - - ta.

## Psalm 127

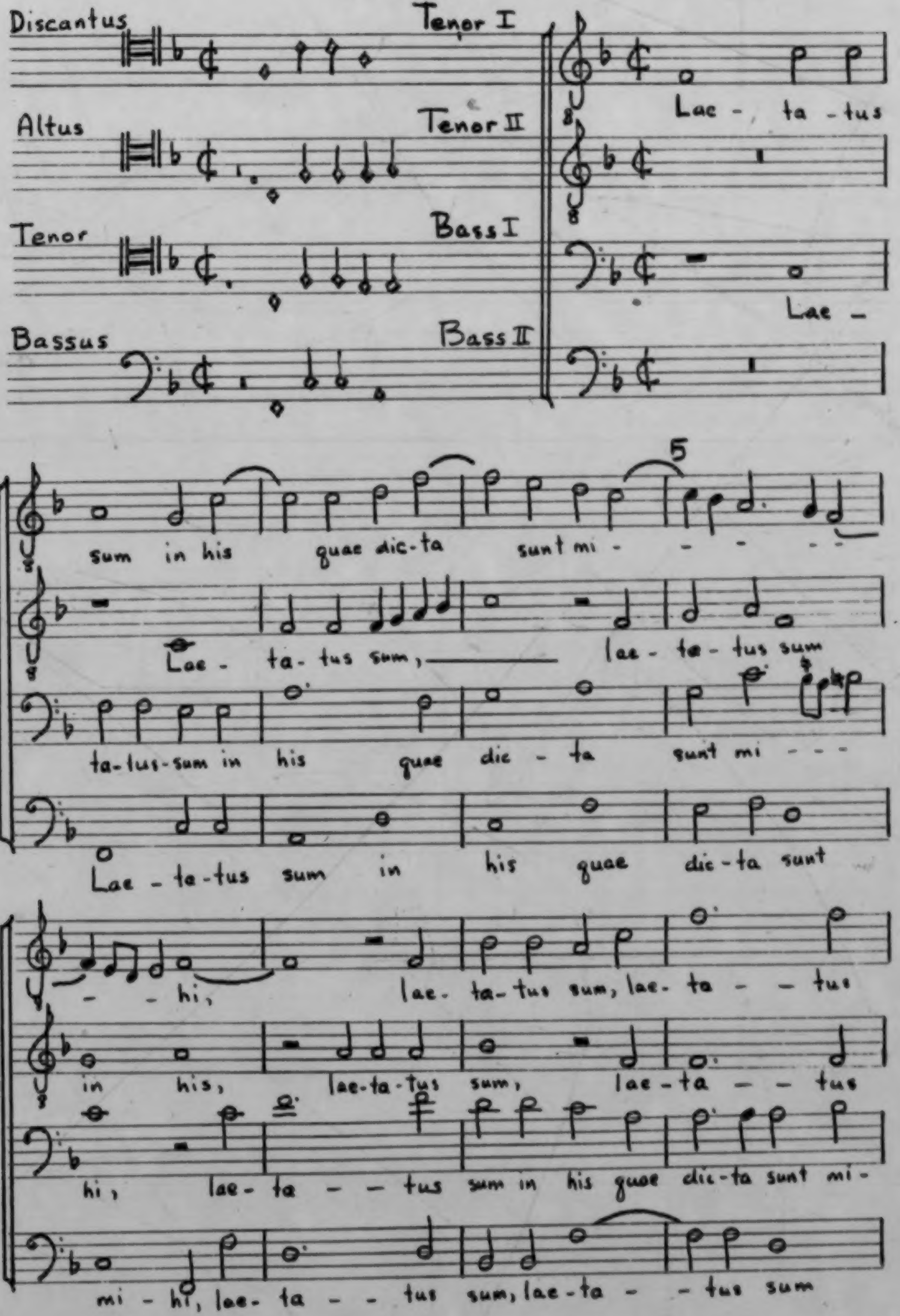
Nisi Dominus aedificaverit domum, in vanum laborarunt, qui aedificant eam. Nisi Dominus custodierit civitatem frustra vigilat qui custodit eam, vanum est vobis ante lucem surgere, surgite postquam sederitis, qui manducatis panem doloris.

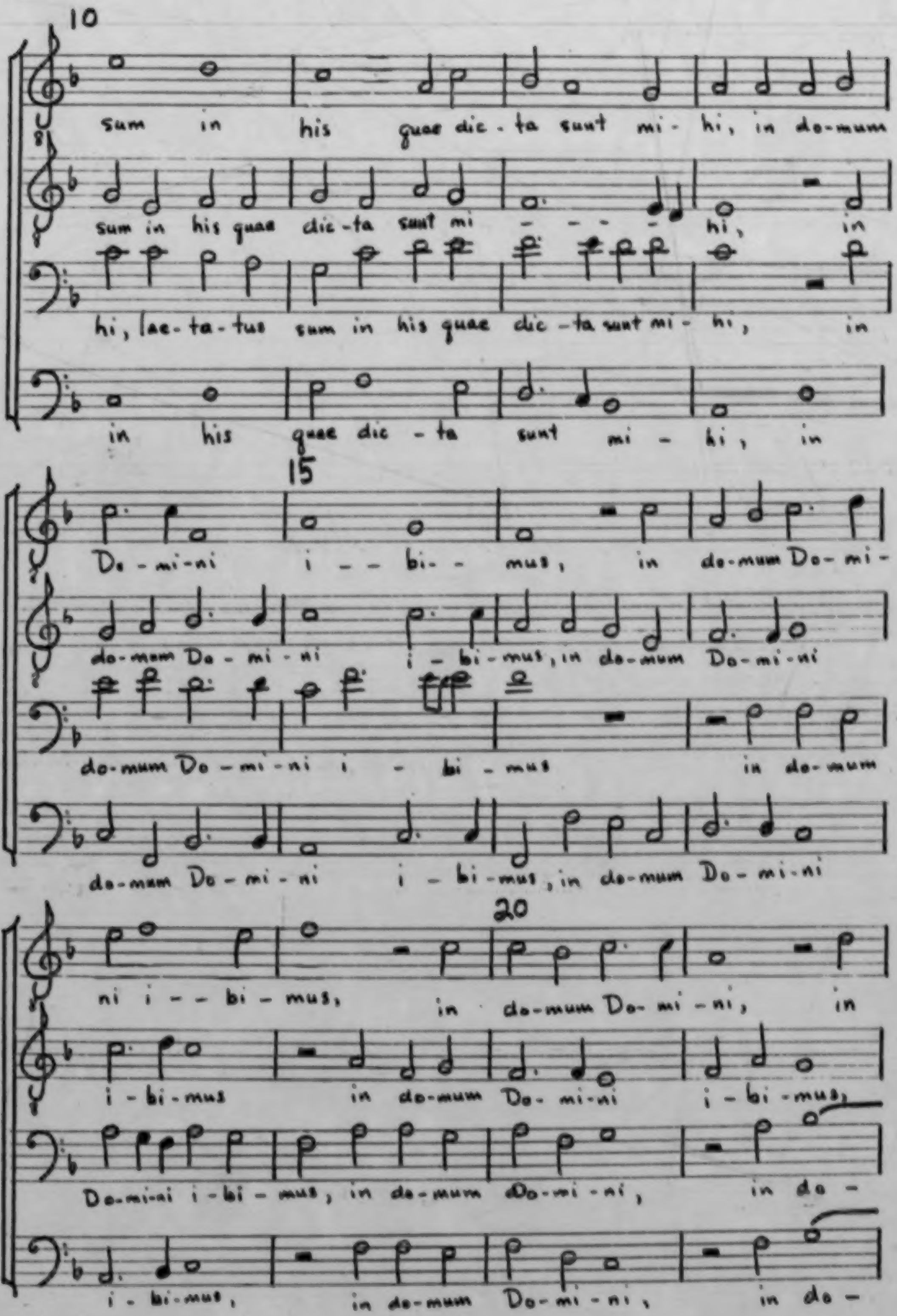
Except the Lord build the house, they labour in vain that build it: except the Lord keep the city, the watchman waketh but in vain. It is vain for you to rise up early, to sit up late, to eat the bread of sorrows: for so he giveth his beloved sleep. Lo children are an heritage of the

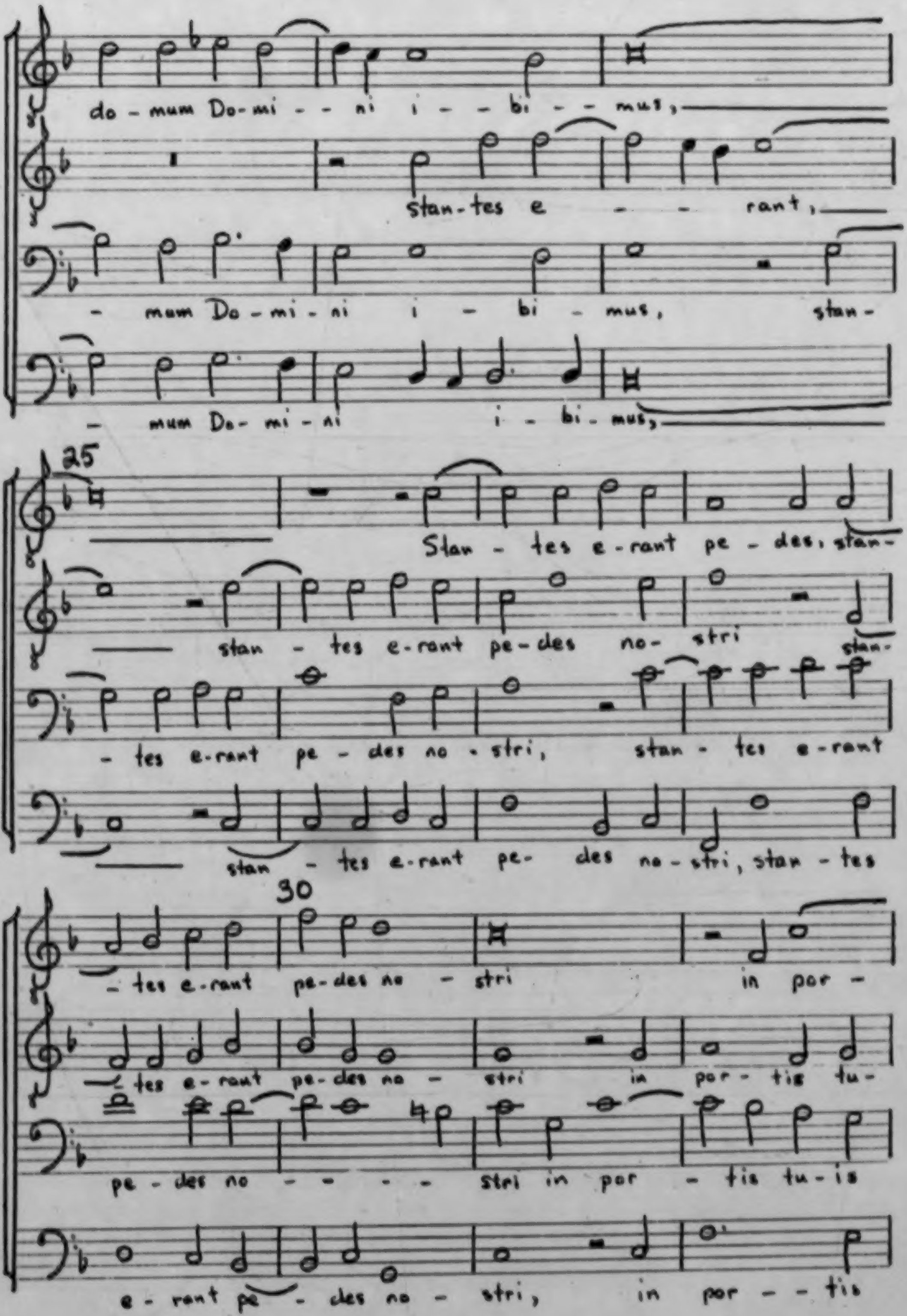
Cum dederit dilectis suis somnum, ecce haereditas Domini filii merces fructus ventris. Sicut sagittae in manu potentis ita filii excussorum. Beatus vir qui implevit desiderium suum ex ipsus non confundetur cum loquetur inimicis suis in porta.

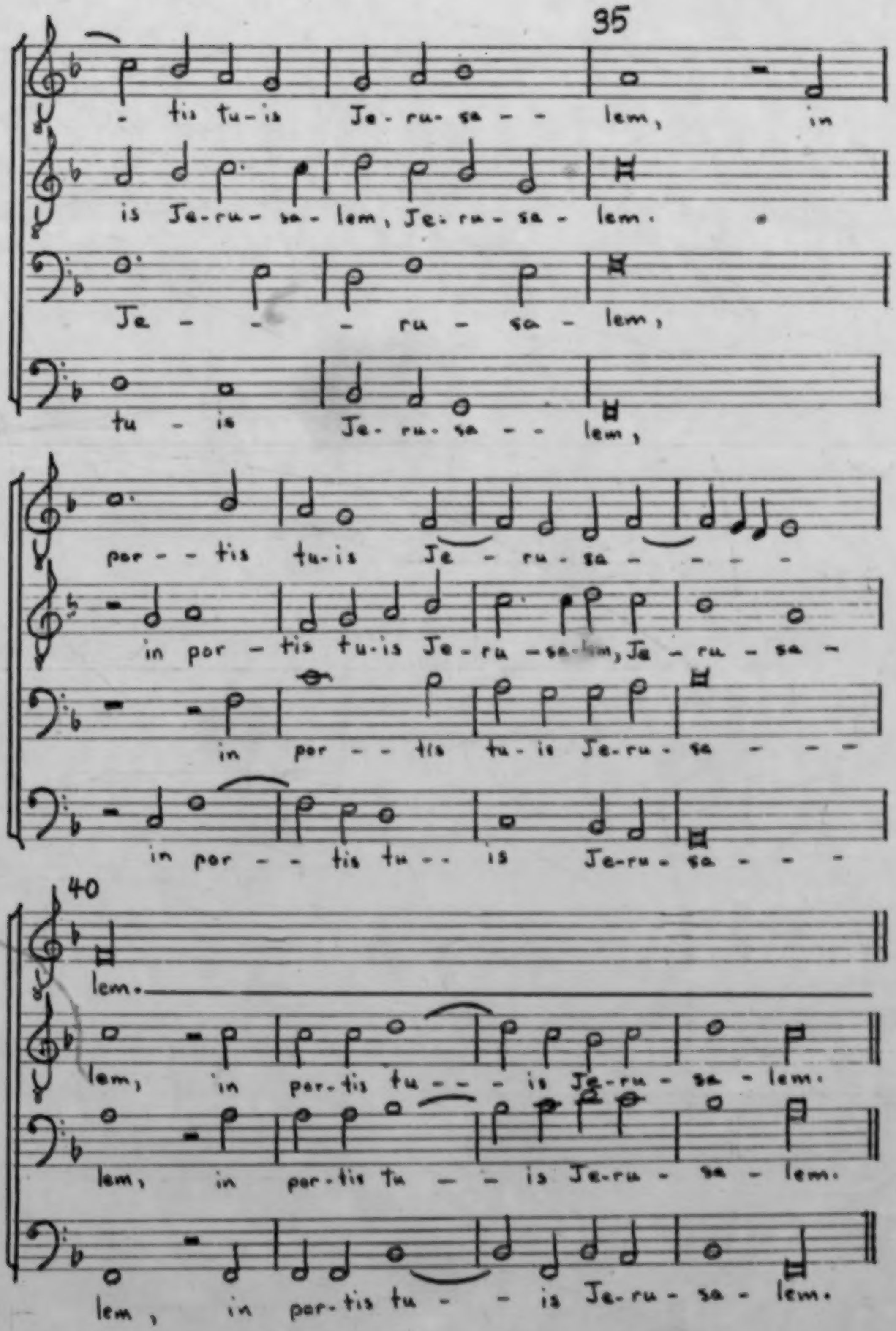
Lord: and the fruit of the womb is his reward. As arrows are in the hand of a mighty man; so are children of the youth. Happy is the man that hath his quiver full of them: they shall not be ashamed, but they shall speak with the enemies in the gate.

# Laetatus sum

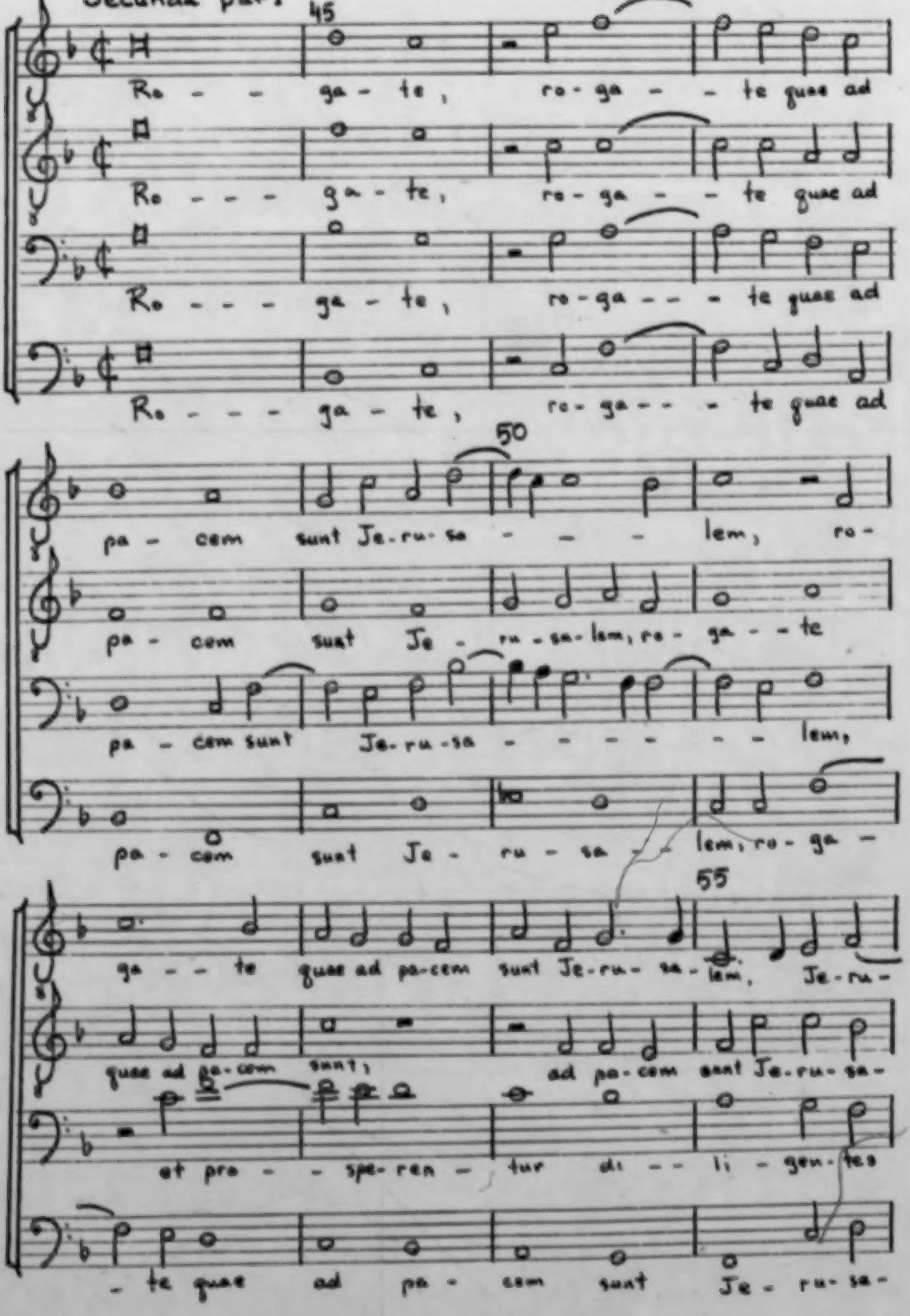

Discantus
Tenor I
Altus
Tenor II
Tenor
Bass I
Bassus
Bass II
Lae - ta - tus
Lae -
5
sum in his quae dic-ta sunt mi - - - - -
Lae - ta- tus sum, lae - te - tus sum
ta-tus-sum in his quae dic - ta sunt mi - - -
Lae - te-tus sum in his quae dic - ta sunt
- - hi, lae- ta-tus sum, lae- ta - - tus
in his, lae-ta-tus sum, lae - ta - - tus
hi, lae- ta - - tus sum in his quae dic-ta sunt mi-
mi - hi, lae- ta - - tus sum, lae - ta - - tus sum

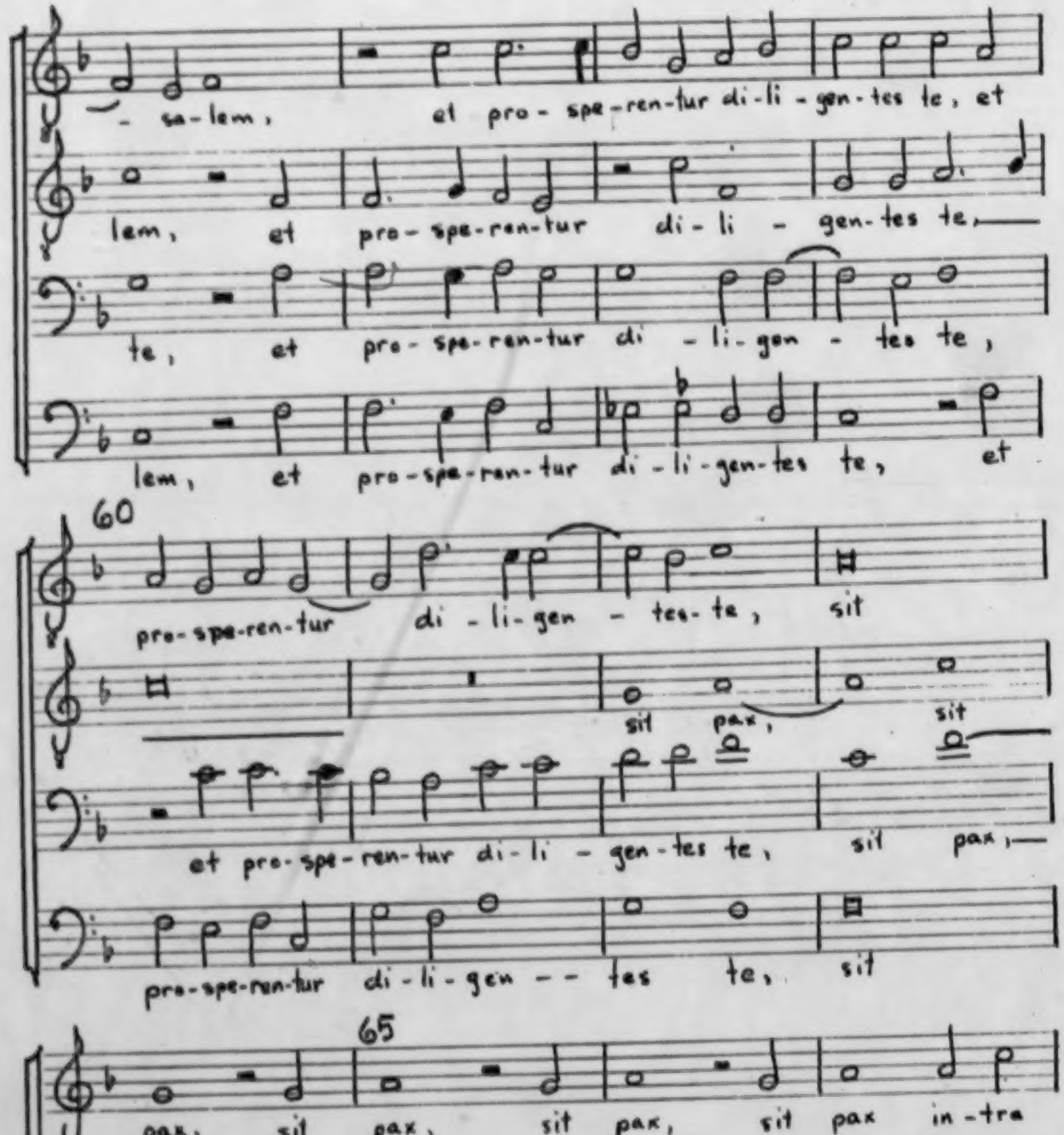

10
sum in his quae dic - ta sunt mi - hi, in do-mum
sum in his quae dic-ta sunt mi - - - - hi, in
hi, lae-ta-tus sum in his quae dic - ta sunt mi - hi, in
in his quae dic - ta sunt mi - hi, in
15
Do - mi-ni i - - bi- - mus, in do-mum Do - mi -
do-mum Do - mi - ni i - bi - mus, in do-mum Do-mi-ni
do-mum Do - mi - ni i - bi - mus in do-mum
do-mum Do - mi - ni i - bi-mus, in do-mum Do - mi-ni
20
ni i - - bi - mus, in do-mum Do- mi - ni, in
i - bi - mus in do-mum Do- mi-ni i - bi -mus,
Do-mi-ni i - bi - mus, in do-mum Do-mi - ni, in do -
i - bi-mus, in do-mum Do-mi - ni, in do -

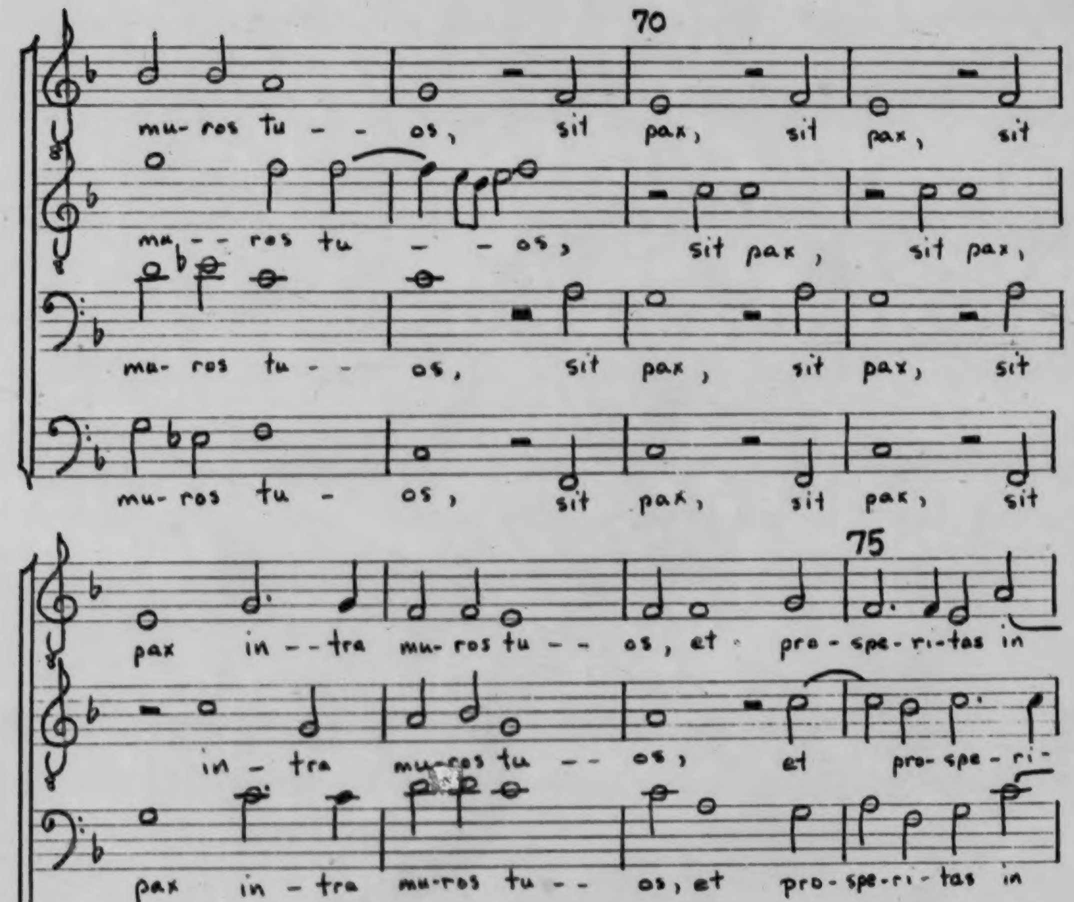

do - mum Do - mi - - - ni i - - - bi - - mus,
stan - tes e - - - rant,
- mum Do - mi - ni i - bi - mus, stan -
- mum Do - mi - ni i - bi - mus,
25
Stan - tes e - rant pe - des, stan -
stan - tes e - rant pe - des no - stri stan -
- tes e - rant pe - des no - stri, stan - tes e - rant
stan - tes e - rant pe - des no - stri, stan - tes
30
- tes e - rant pe - des no - stri in por -
- tes e - rant pe - des no - stri in por - tis tu -
pe - des no - - - - stri in por - tis tu - is
e - rant pe - des no - stri, in por - - tis

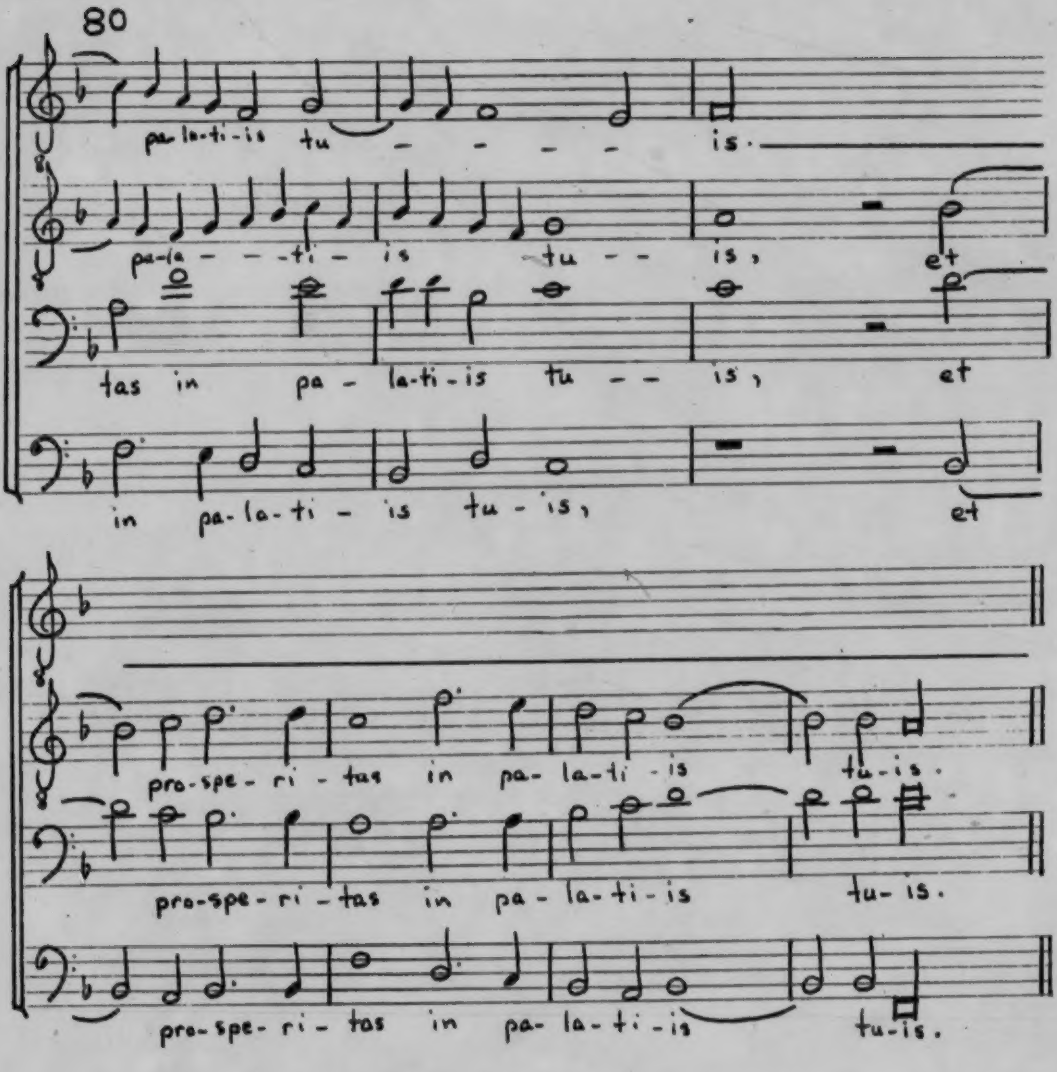

35
- tis tu-is Je-ru-sa - - lem, in
is Je-ru-sa-lem, Je-ru-sa - lem.
Je - - - ru - sa - lem,
tu - is Je-ru-sa - - lem,
por - - tis tu-is Je - ru-sa - - - -
in por - tis tu-is Je-ru-sa-lem, Je - ru - sa -
in por - - tis tu-is Je-ru-sa - - -
in por - - tis tu - - is Je-ru-sa - - -
40
lem.
lem, in por-tis tu - - - is Je-ru-sa - lem.
lem, in por-tis tu - - is Je-ru - sa - lem.
lem, in por-tis tu - - is Je-ru-sa - lem.

## Secunda pars


45
Ro - - ga - te, ro - ga - - te quae ad
Ro - - - ga - te, ro - ga - - - te quae ad
Ro - - - ga - te, ro - ga - - - te quae ad
Ro - - - ga - te, ro - ga - - - te quae ad
50
pa - cem sunt Je-ru-sa - - - - lem, ro -
pa - cem sunt Je - ru - sa - lem, ro - ga - - te
pa - cem sunt Je-ru-sa - - - - - - - lem,
pa - cem sunt Je - ru - sa - - lem, ro - ga -
55
ga - - - te quae ad pa-cem sunt Je-ru- sa - lem, Je-ru-
quae ad pa-cem sunt, ad pa-cem sunt Je-ru-sa-
et pro - - spe-ren - tur di - - li - gen-tes
- te quae ad pa - cem sunt Je - ru-sa-


- sa-lem, et pro-spe-ren-tur di-li-gen-tes te, et
lem, et pro-spe-ren-tur di-li-gen-tes te,
te, et pro-spe-ren-tur di-li-gen-tes te,
lem, et pro-spe-ren-tur di-li-gen-tes te, et
60
pro-spe-ren-tur di-li-gen-tes-te, sit
sit pax, sit
et pro-spe-ren-tur di-li-gen-tes te, sit pax,
pro-spe-ren-tur di-li-gen--tes te, sit
65
pax, sit pax, sit pax, sit pax in-tra
pax sit pax, sit pax in tra
sit pax, sit pax in--tra
pax, sit pax, sit pax, sit pax in-tra


70
mu-ros tu - - os, sit pax, sit pax, sit
mu- - ros tu - - os, sit pax, sit pax,
mu- ros tu - - os, sit pax, sit pax, sit
mu-ros tu - os, sit pax, sit pax, sit
75
pax in - - tra mu-ros tu - - os, et pro-spe-ri-tas in
in - tra mu-ros tu - - os, et pro-spe-ri-
pax in - tra mu-ros tu - - os, et pro-spe-ri-tas in
pax in-tra mu-ros tu - - os, et pro-spe-ri-tas
pa-la-ti-is tu - is, et pro-spe-ri-tas in
tas in pa - la-ti-is tu - - is, et pro-spe-ri-tas in
pa-la-ti-is tu - - - - - is, et pro-spe-ri-
in pa-la - ti - is tu-is, et pro-spe-ri - tas

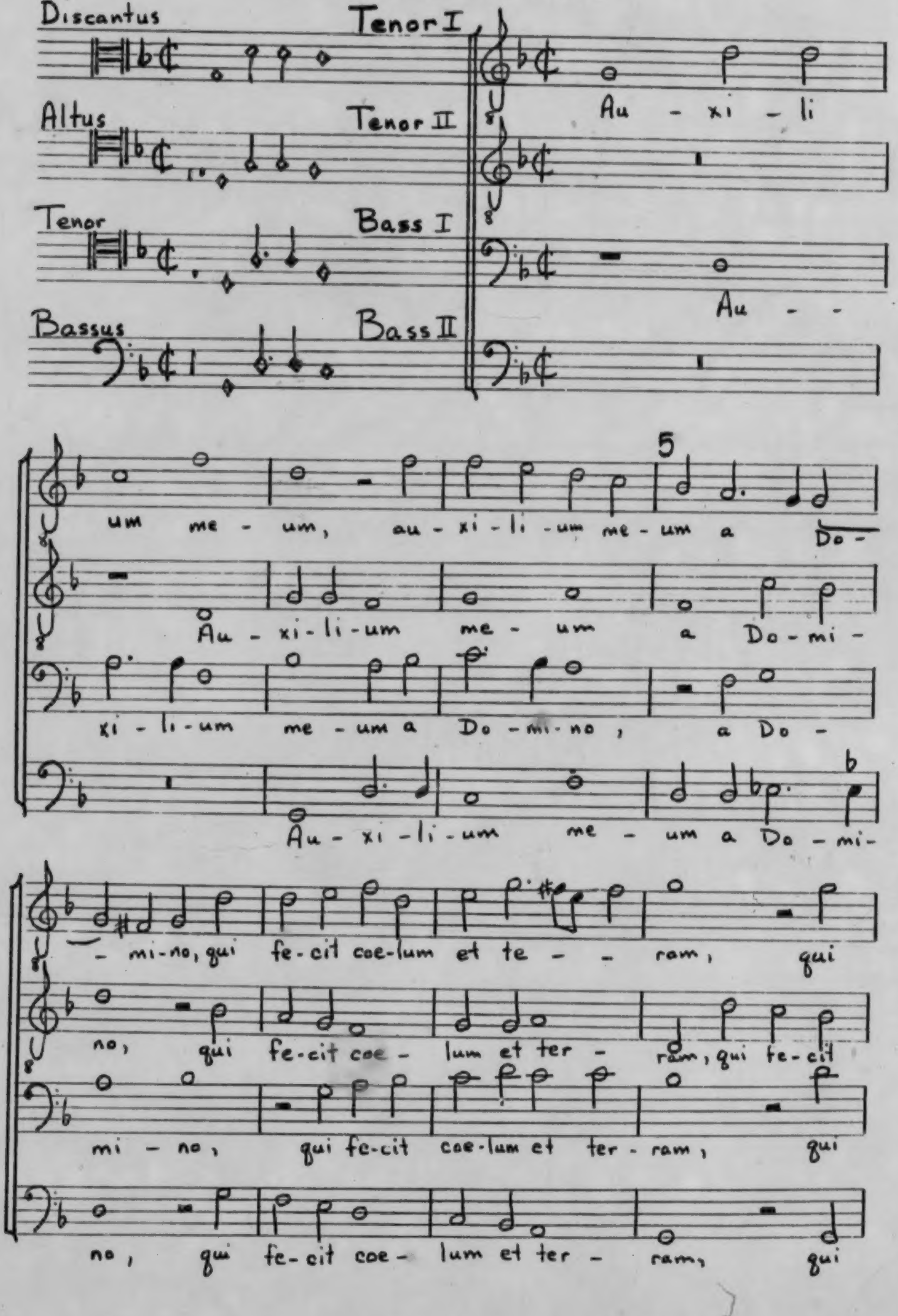

80
pa-la-ti-is tu - - - - - is.
pa-la - - -ti - is tu - - is, et
tas in pa - la-ti-is tu - - is, et
in pa-la-ti - is tu - is, et
pro-spe - ri - tas in pa- la-ti - is tu-is.
pro-spe-ri - tas in pa - la-ti-is tu-is.
pro-spe- ri - tas in pa- la-ti-is tu-is.

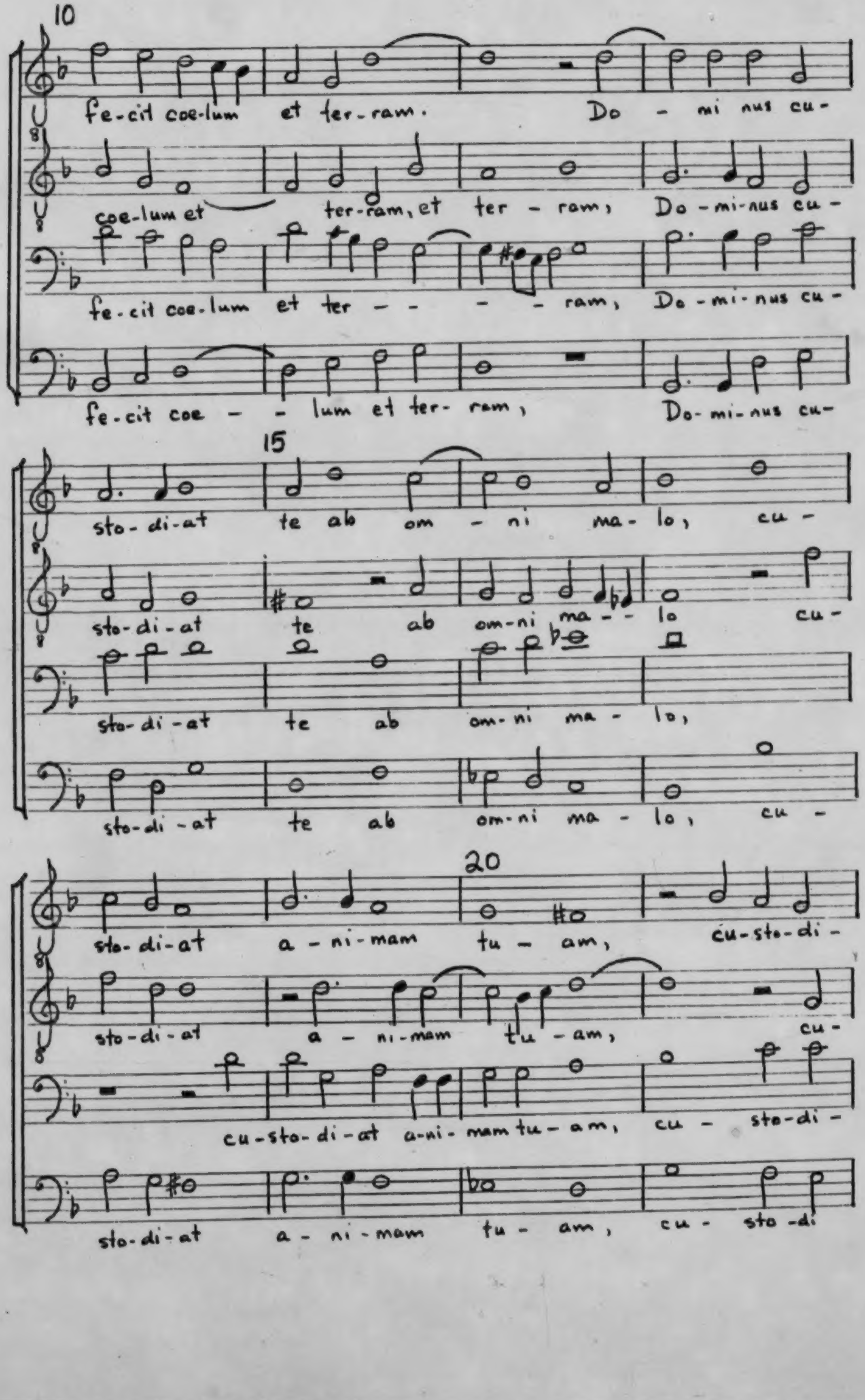
## Psalm 122:1-2,6-7

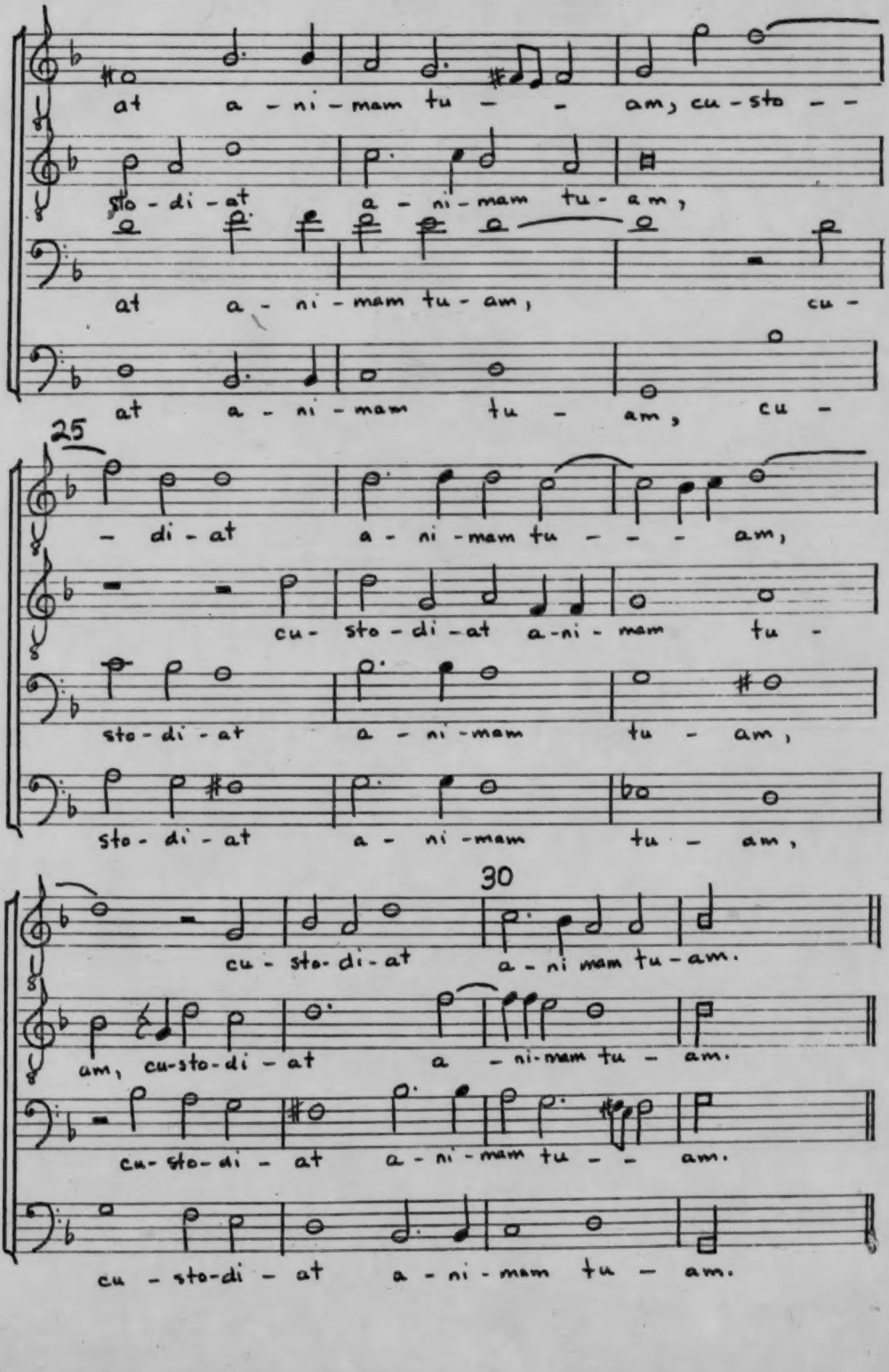
Laetatus sum in his quae dicta sunt mihi in domum ibimus. Stantes erant pedes nostri in portis tuis Jerusalem. Rogate quae ad pacem sunt Jerusalem, et prosperentur in palatiis tuis.

I was glad when they said unto me, Let us go into the house of the Lord. Our feet shall stand within thy gates, O Jerusalem. Pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls, and prosperity within thy palaces.

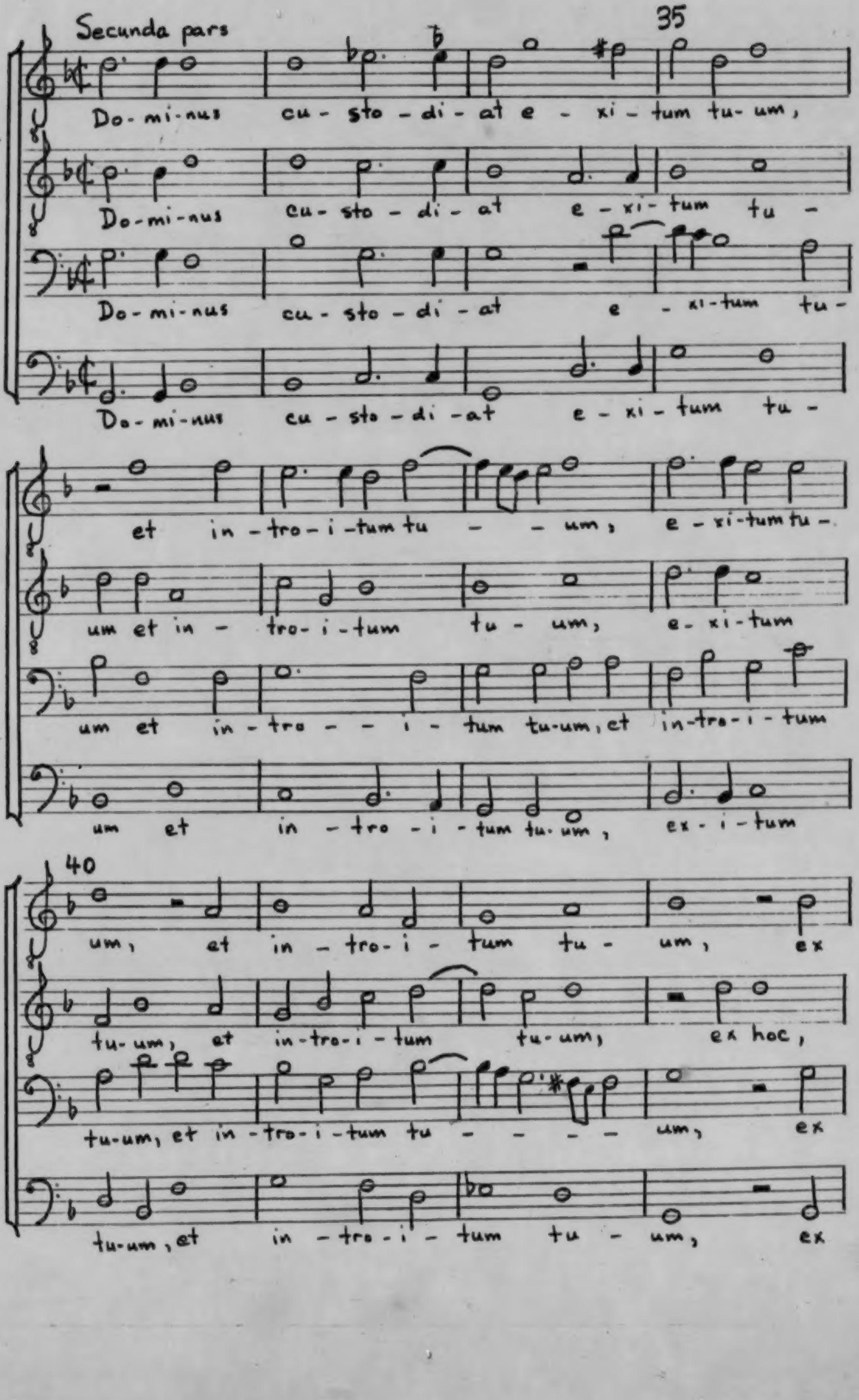
## Auxilium meum a Domino

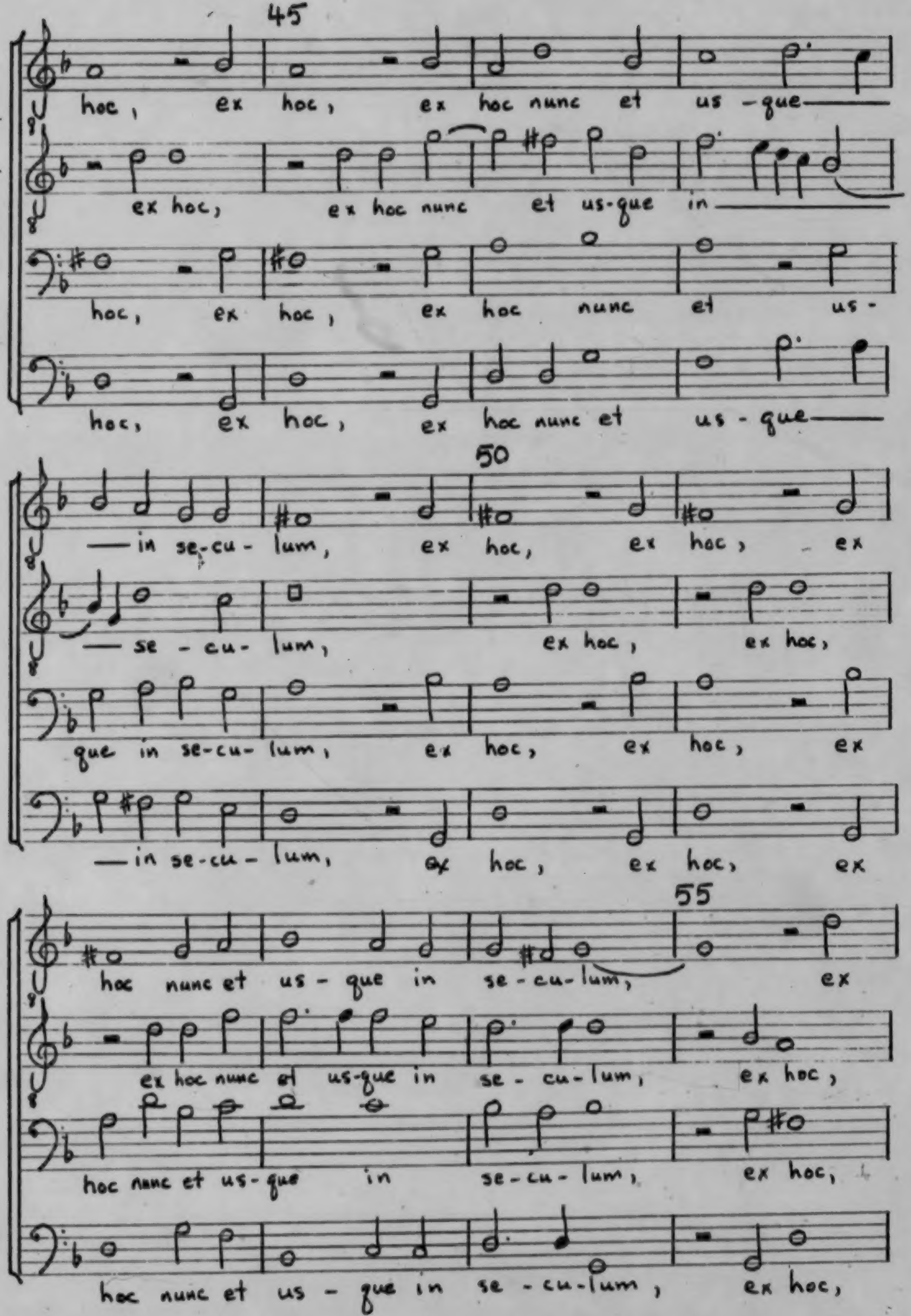

Discantus
Tenor I
Altus
Tenor II
Tenor
Bass I
Bassus
Bass II
Au - xi - li
Au - -
5
um me - um, au - xi - li - um me - um a Do -
Au - xi - li - um me - um a Do - mi -
xi - li - um me - um a Do - mi - no, a Do -
Au - xi - li - um me - um a Do - mi -
- mi - no, qui fe - cit coe - lum et te - - ram, qui
no, qui fe - cit coe - lum et ter - ram, qui fe - cit
mi - no, qui fe - cit coe - lum et ter - ram, qui
no, qui fe - cit coe - lum et ter - ram, qui

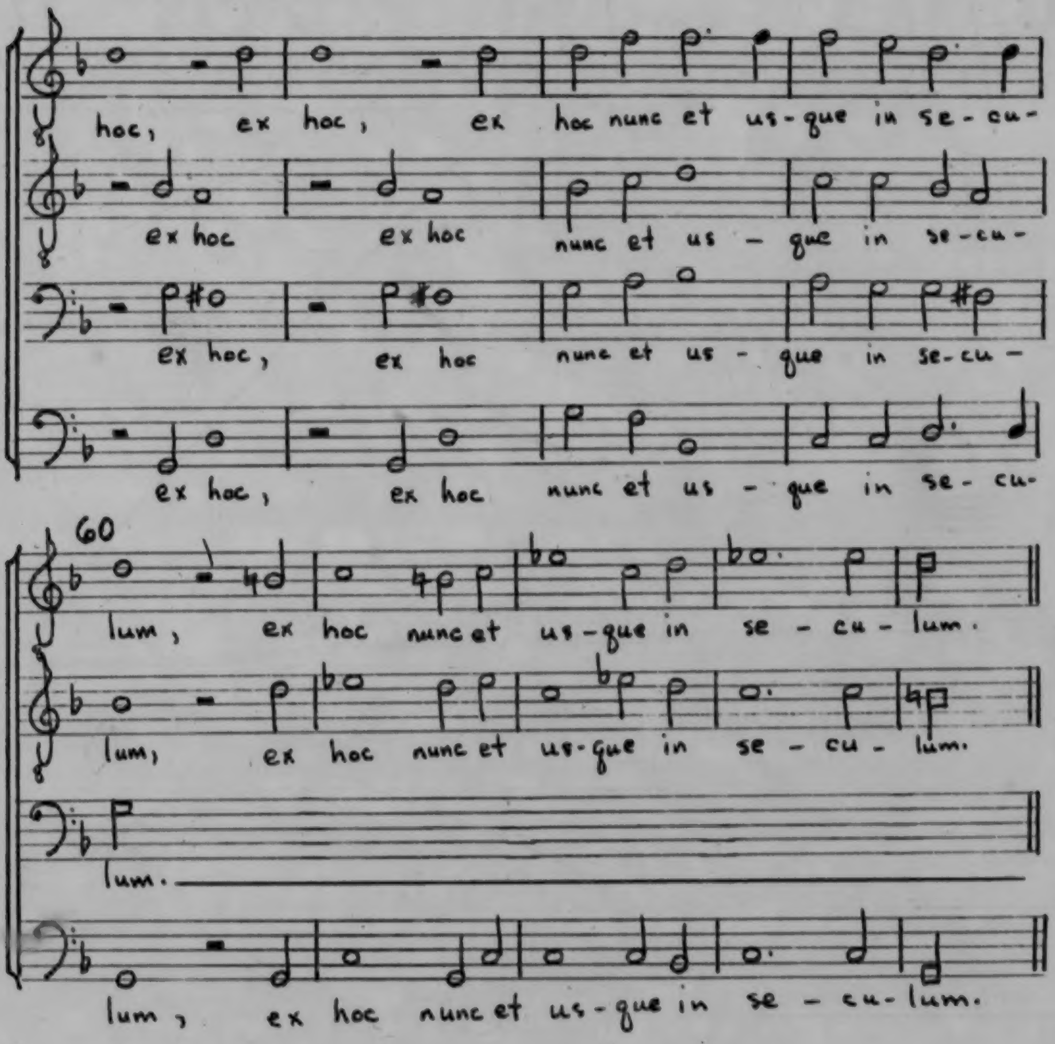

10
fe-cit coe-lum et ter-ram. Do - mi nus cu-
coe-lum et ter-ram, et ter - ram, Do - mi-nus cu -
fe-cit coe-lum et ter - - - - ram, Do - mi - nus cu -
fe-cit coe - - lum et ter- ram, Do- mi- nus cu-
15
sto- di-at te ab om - ni ma- lo, cu -
sto-di-at te ab om-ni ma - - lo cu-
sto- di - at te ab om- ni ma - lo,
sto-di - at te ab om-ni ma - lo, cu -
20
sto-di-at a - ni-mam tu - am, cu-sto-di -
sto-di-at a - ni-mam tu - am, cu-
cu-sto-di-at a-ni-mam tu-am, cu - sto-di -
sto-di-at a - ni - mam tu - am, cu - sto -di


at a - ni - mam tu - - am, cu - sto - -
sto - di - at a - ni - mam tu - a m,
at a - ni - mam tu - am, cu -
at a - ni - mam tu - am, cu -
25
- di - at a - ni - mam tu - - - am,
cu - sto - di - at a - ni - mam tu -
sto - di - at a - ni - mam tu - am,
sto - di - at a - ni - mam tu - am,
30
cu - sto - di - at a - ni mam tu - am.
am, cu - sto - di - at a - ni - mam tu - am.
cu - sto - di - at a - ni - mam tu - - am.
cu - sto - di - at a - ni - mam tu - am.

Secunda pars


35
Do-mi-nus cu - sto - di - at e - xi - tum tu- um,
Do-mi-nus cu- sto - di - at e - xi - tum tu -
Do-mi-nus cu - sto - di - at e - xi-tum tu-
Do-mi-nus cu - sto - di - at e - xi - tum tu -
et in - tro - i - tum tu - - um, e - xi-tum tu -
um et in - tro- i - tum tu - um, e- xi - tum
um et in - tro - - i - tum tu-um, et in-tro - i - tum
um et in - tro - i - tum tu-um, ex - i - tum
40
um, et in - tro- i - tum tu - um, ex
tu-um, et in-tro- i - tum tu-um, ex hoc,
tu-um, et in - tro- i - tum tu - - - - um, ex
tu-um, et in - tro - i - tum tu - um, ex


45
hoc, ex hoc, ex hoc nunc et us - que
ex hoc, ex hoc nunc et us-que in
hoc, ex hoc, ex hoc nunc et us-
hoc, ex hoc, ex hoc nunc et us - que
50
in se-cu- lum, ex hoc, ex hoc, ex
se - cu- lum, ex hoc, ex hoc,
que in se-cu- lum, ex hoc, ex hoc, ex
in se-cu - lum, ex hoc, ex hoc, ex
55
hoc nunc et us - que in se - cu-lum, ex
ex hoc nunc et us-que in se - cu-lum, ex hoc,
hoc nunc et us-que in se-cu- lum, ex hoc,
hoc nunc et us - que in se - cu-lum, ex hoc,

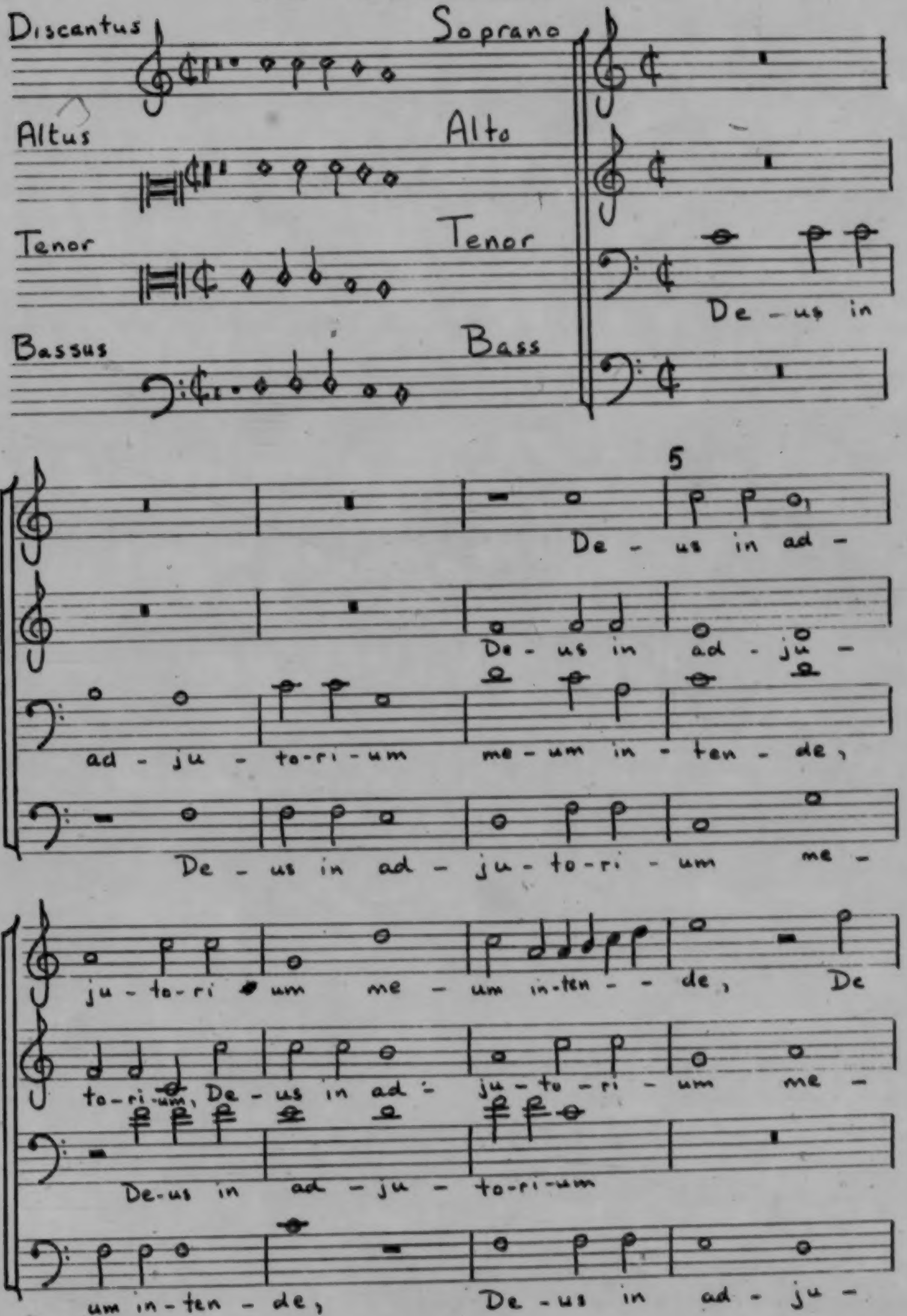

hoc, ex hoc, ex hoc nunc et us-que in se-cu-
ex hoc ex hoc nunc et us – que in se-cu-
ex hoc, ex hoc nunc et us - que in se-cu –
ex hoc, ex hoc nunc et us – que in se - cu-
60
lum, ex hoc nunc et us-que in se – cu – lum.
lum, ex hoc nunc et us-que in se – cu – lum.
lum.
lum, ex hoc nunc et us-que in se – cu- lum.

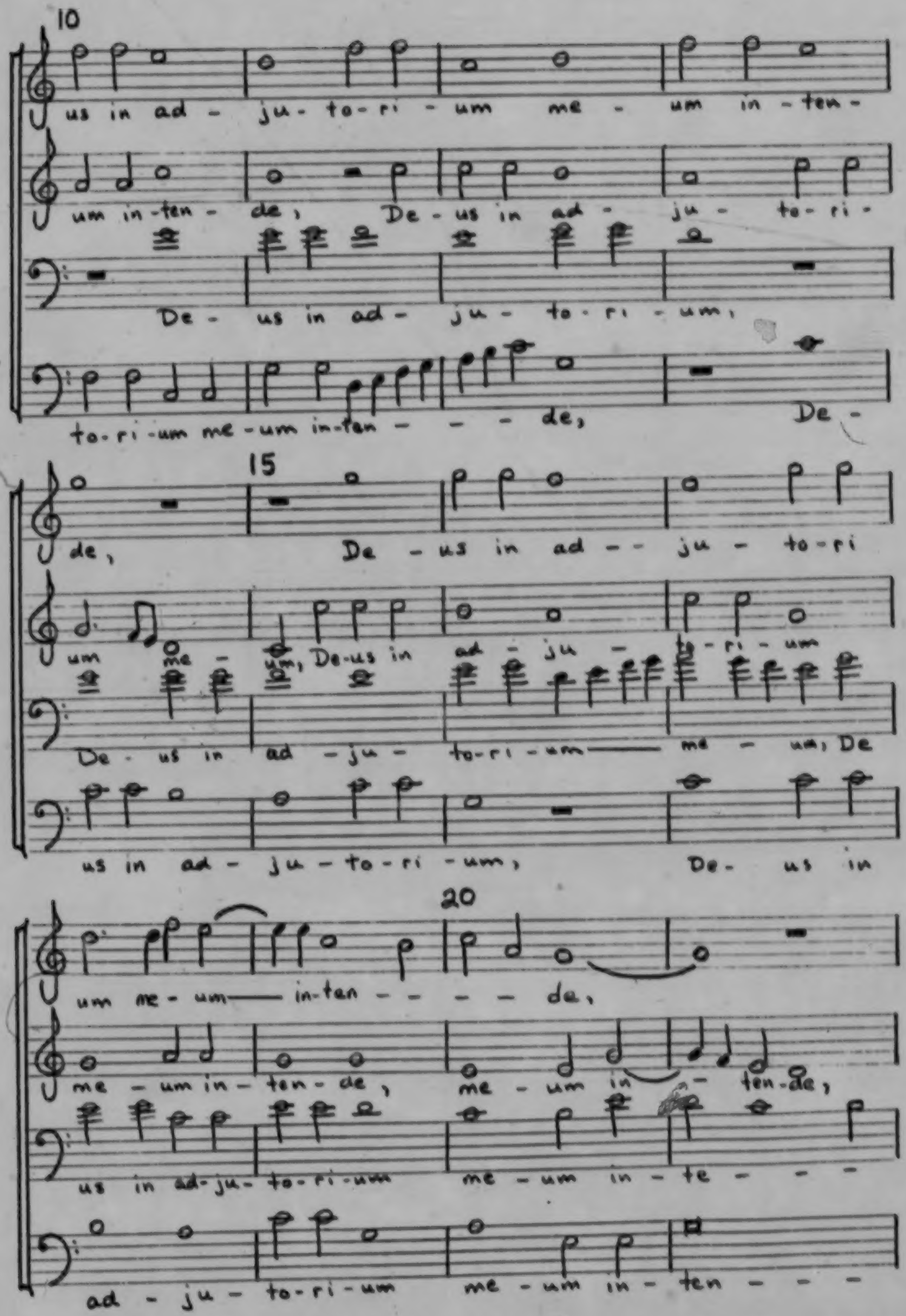
### Psalm 121:2,7,8

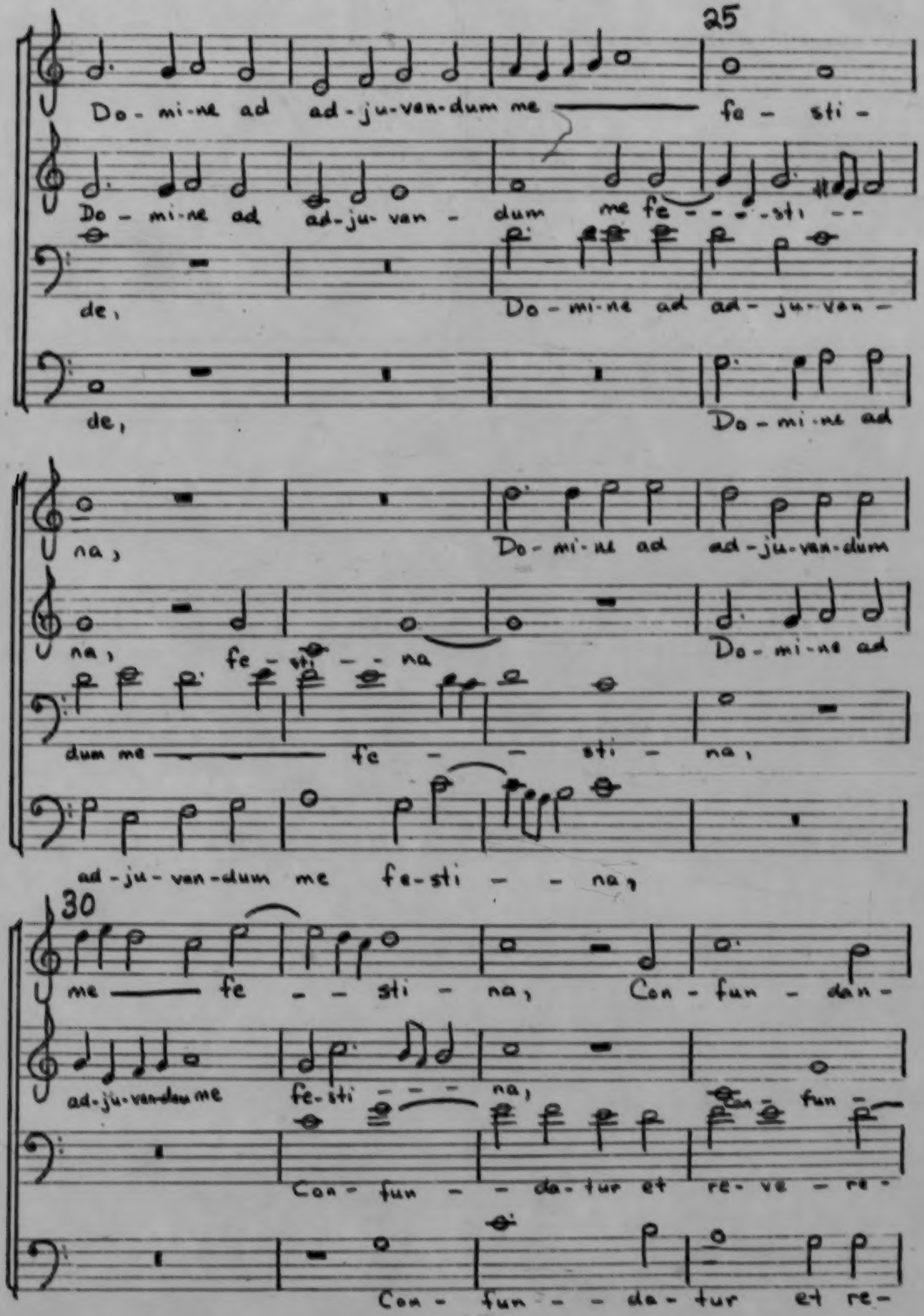
Auxilium meum a Domino, qui fecit coelum et terram, Dominus custodiat te ab omni malo, custodiat animam tuam. Dominus custodiat exitum tuum et introitum tuum, ex hoc nunc et usque in seculum.

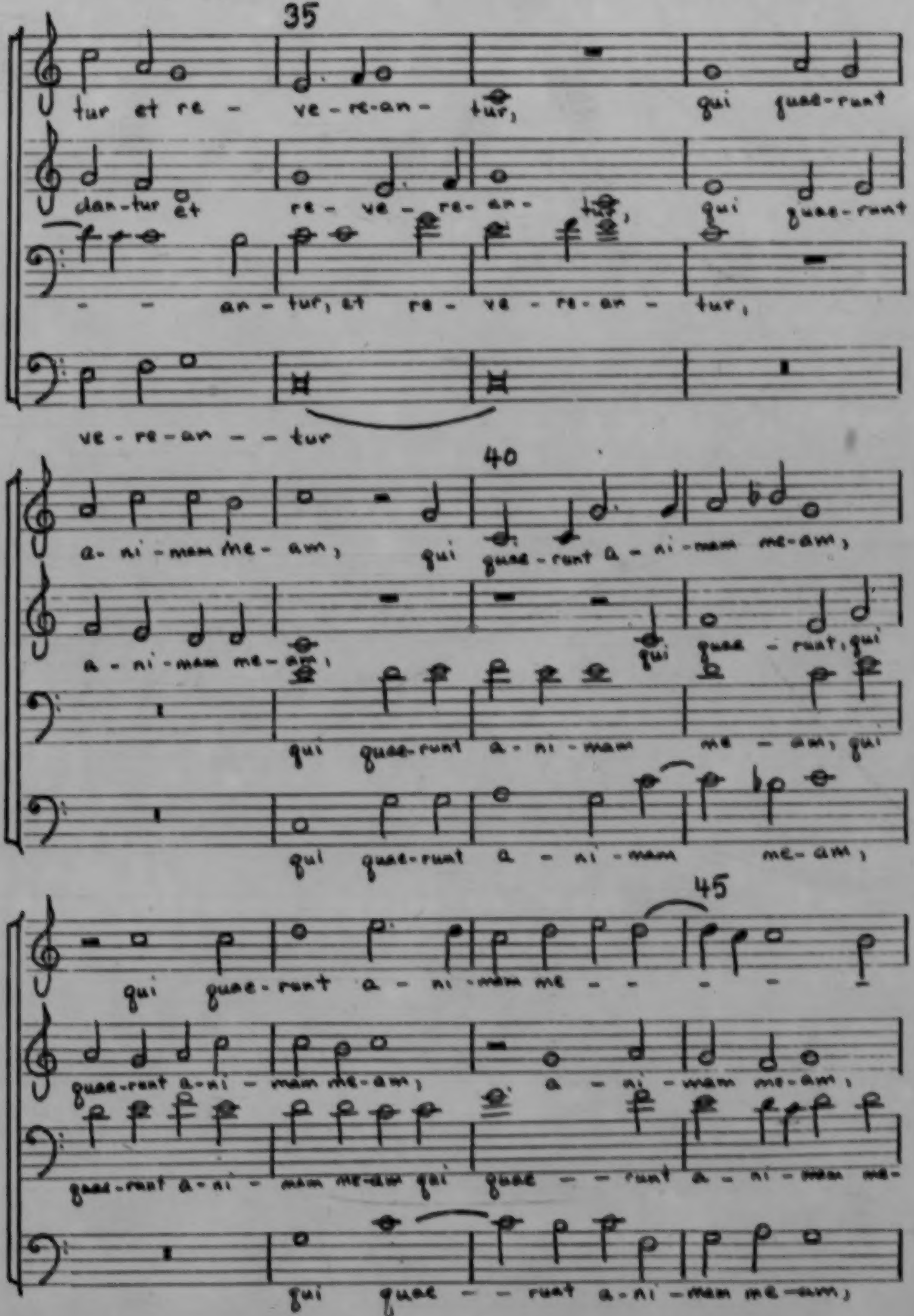
My help cometh from the Lord, which made heaven and earth. The Lord shall preserve thee from all evil: he shall preserve thy soul. The Lord shall preserve thy going out and thy coming in from this time forth, and even for evermore.

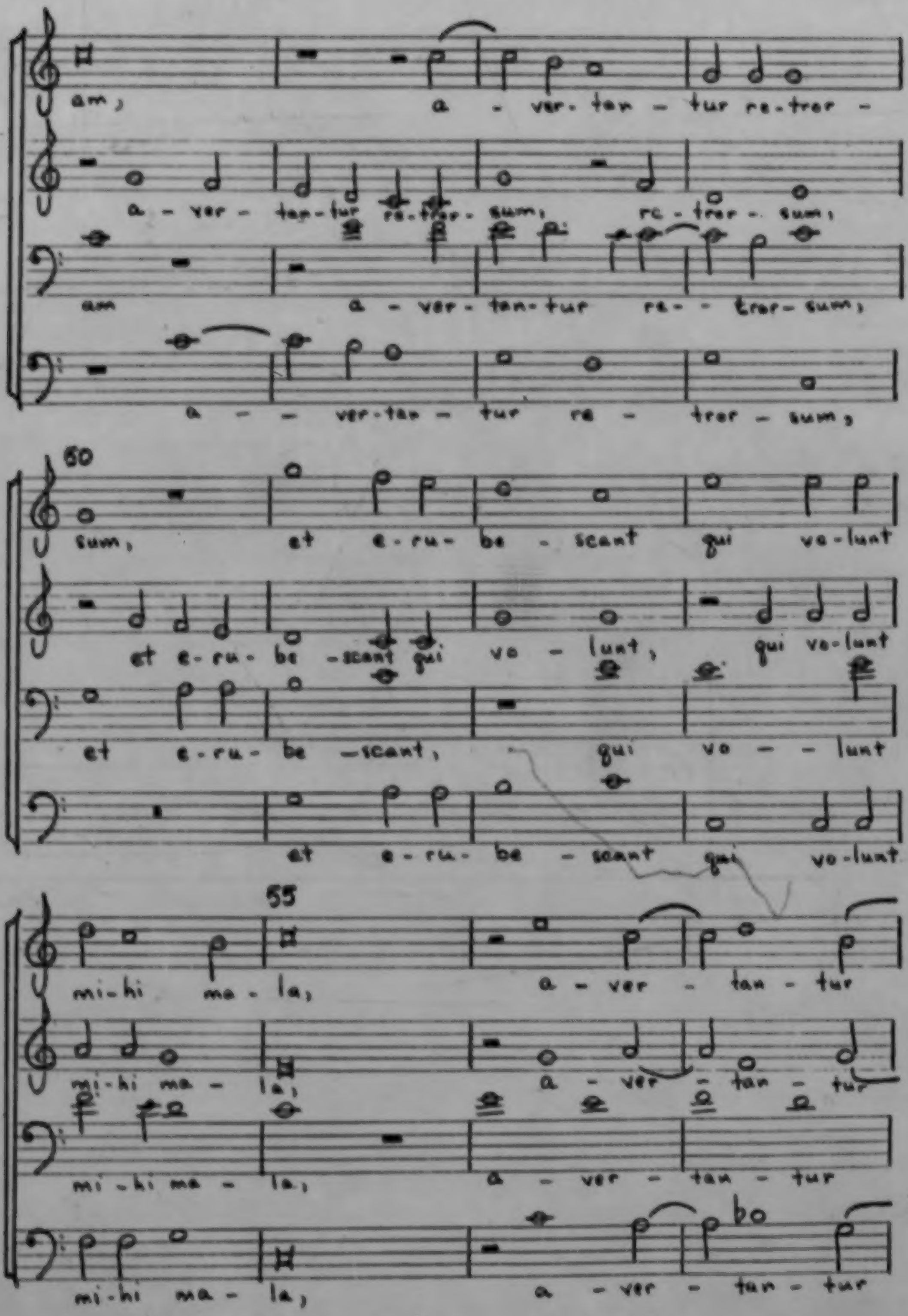
## Deus in adjutorium meum

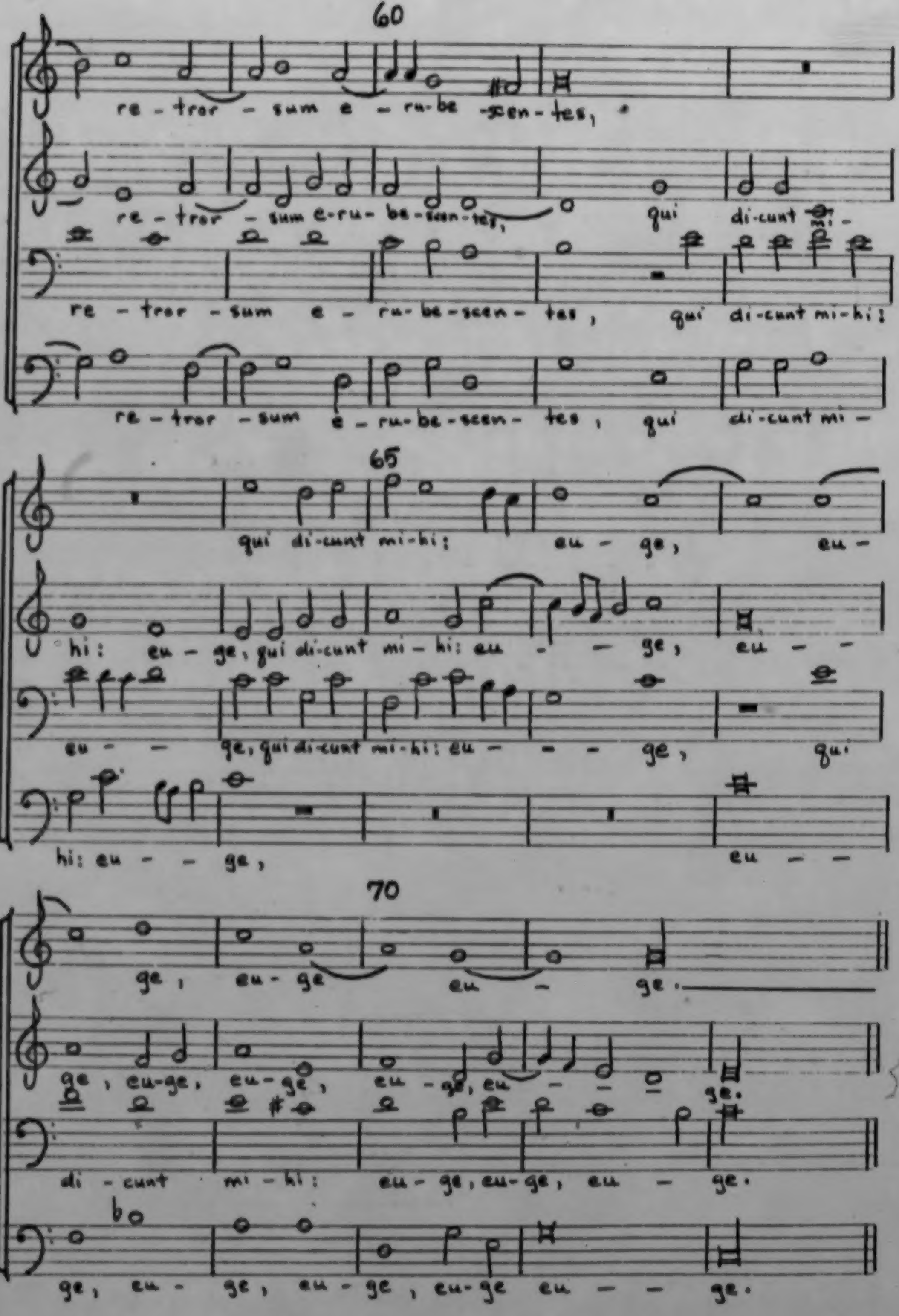

Discantus
Soprano
Altus
Alto
Tenor
Tenor
Bassus
Bass
De - us in
5
De - us in ad - ju - to - ri - um me - um in - ten - - de, De
De - us in ad - ju - to - ri - um, De - us in ad - ju - to - ri - um me -
ad - ju - to - ri - um me - um in - ten - de, De - us in ad - ju - to - ri - um
De - us in ad - ju - to - ri - um me - um in - ten - de, De - us in ad - ju -


10
us in ad - ju - to - ri - um me - um in - ten -
um in - ten - de, De - us in ad - ju - to - ri -
De - us in ad - ju - to - ri - um,
to - ri - um me - um in - ten - - - de, De -
15
de, De - us in ad - - ju - to - ri
um me - um, De-us in ad - ju - to - ri - um
De - us in ad - ju - to - ri - um me - um, De
us in ad - ju - to - ri - um, De - us in
20
um me - um in - ten - - - - de,
me - um in - ten - de, me - um in - ten - de,
us in ad - ju - to - ri - um me - um in - te - - -
ad - ju - to - ri - um me - um in - ten - - -

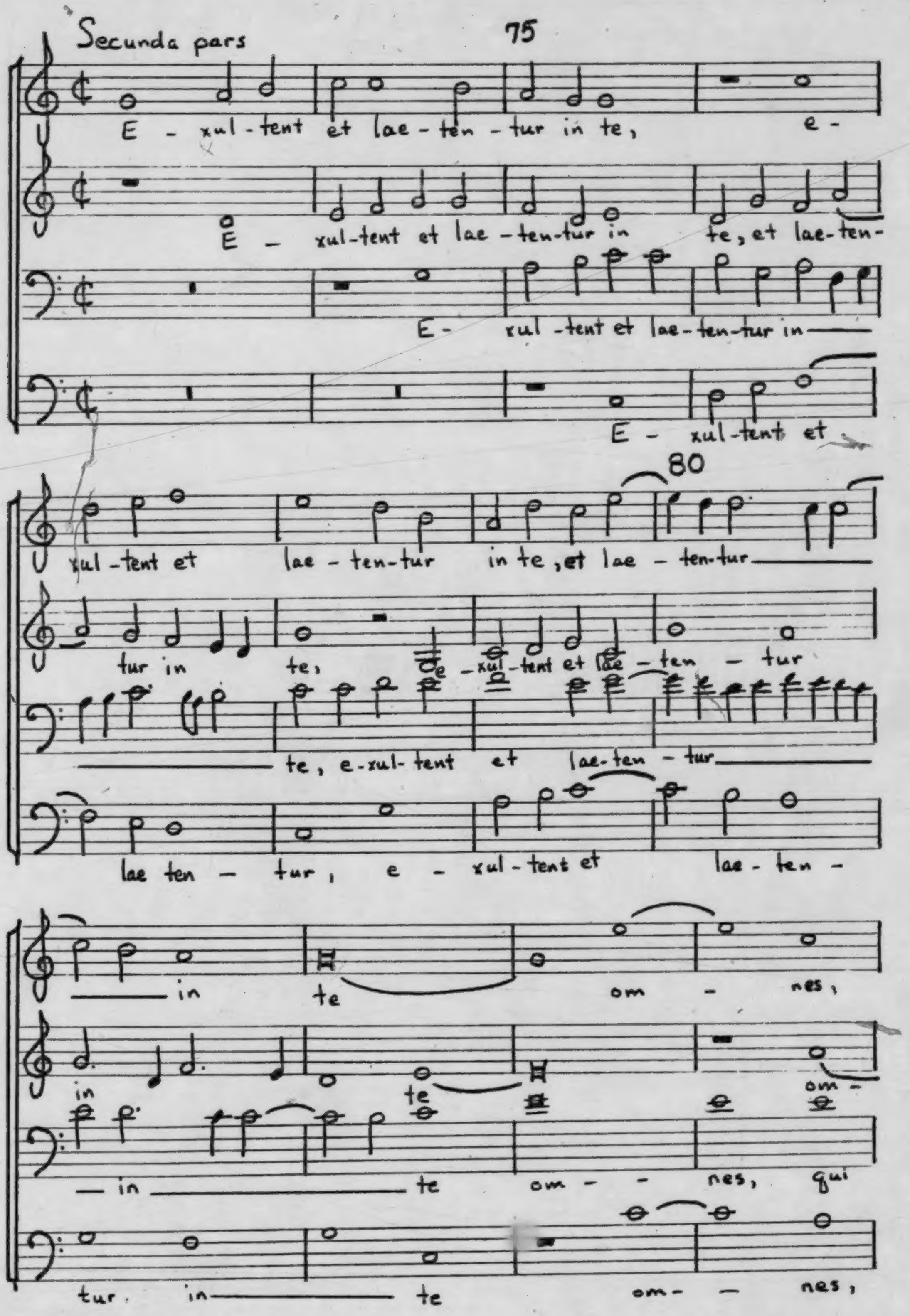

25
Do - mi-ne ad ad-ju-van-dum me fe - sti -
Do - mi-ne ad ad-ju- van - dum me fe - - - sti - -
de, Do - mi-ne ad ad - ju - van -
de, Do - mi-ne ad
na, Do - mi-ne ad ad-ju-van-dum
na, fe - sti - - na Do - mi-ne ad
dum me fe - - sti - na,
ad - ju - van - dum me fe-sti - - na,
30
me fe - - sti - na, Con - fun - dan -
ad-ju-van-dum me fe-sti - - - na, Con - fun -
Con - fun - - da-tur et re - ve - re -
Con - fun - - da - tur et re -

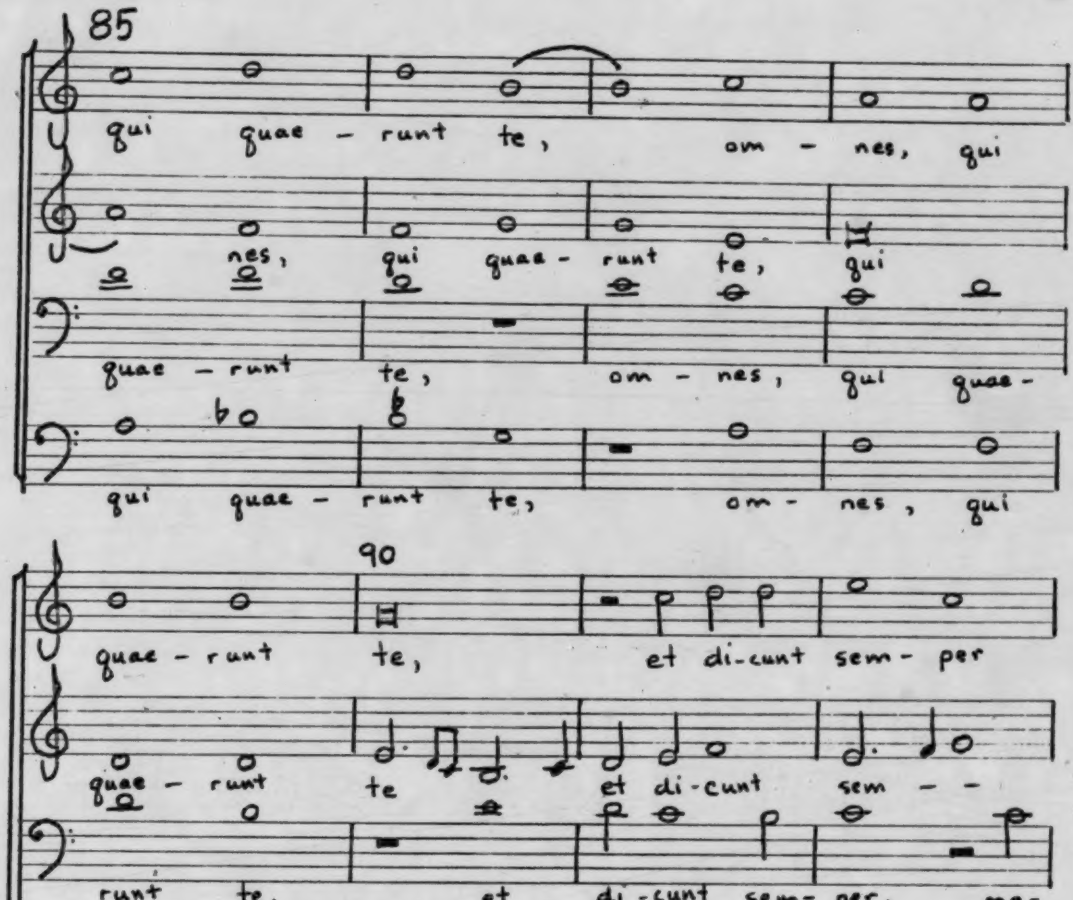

35
tur et re - ve - re - an - tur, qui quae - runt
dan - tur et re - ve - re - an - tur, qui quae - runt
- - an - tur, et re - ve - re - an - tur,
ve - re - an - - tur
40
a - ni - mam me - am, qui quae - runt a - ni - mam me - am,
a - ni - mam me - am, qui quae - runt, qui
qui quae - runt a - ni - mam me - am, qui
qui quae - runt a - ni - mam me - am,
45
qui quae - runt a - ni - mam me - - - - -
quae - runt a - ni - mam me - am, a - ni - mam me - am,
quae - runt a - ni - mam me - am qui quae - - runt a - ni - mam me -
qui quae - - runt a - ni - mam me - am,

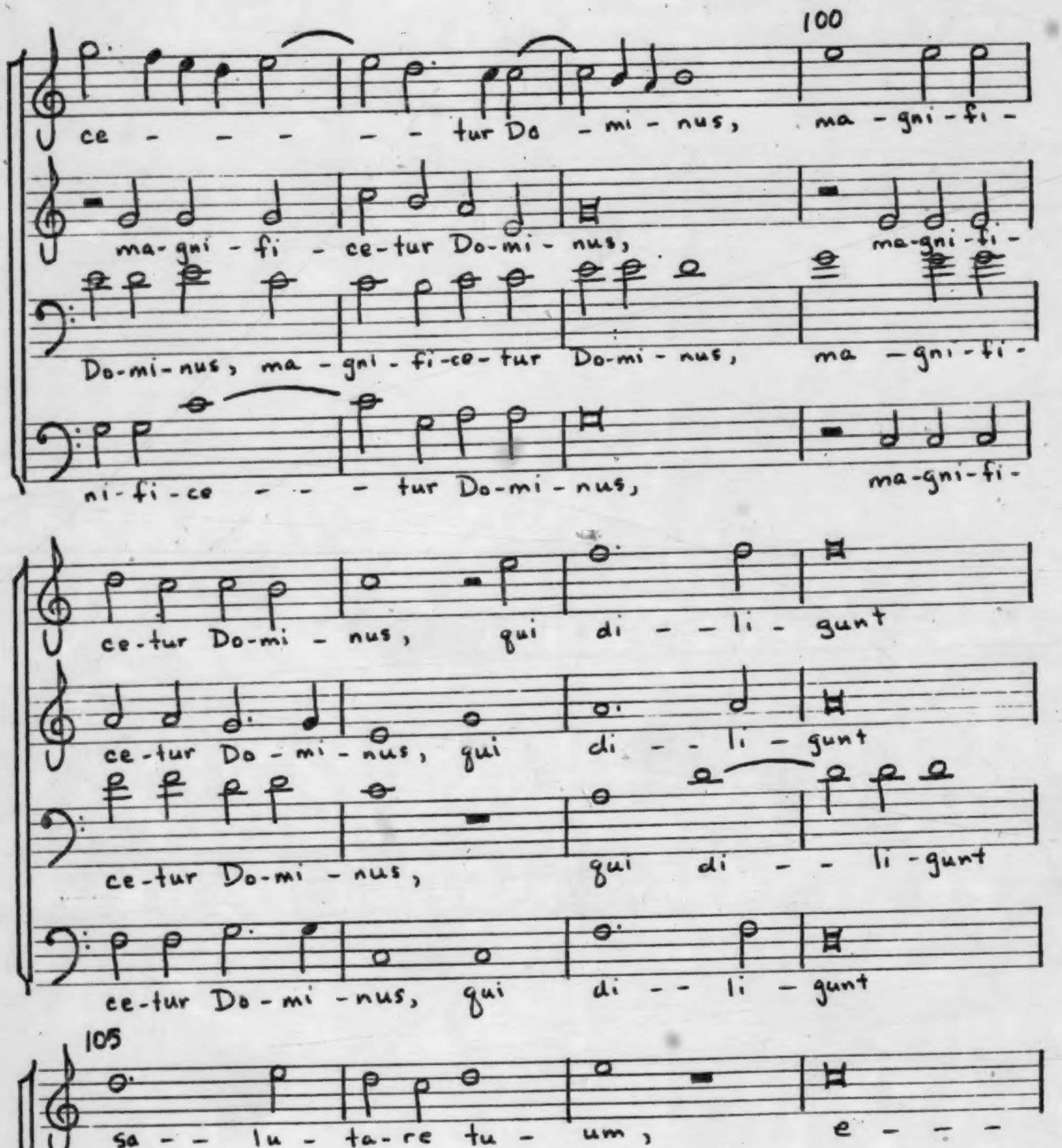

am, a - ver- tan - tur re- tror -
a - ver - tan- tur re- tror- sum, re - tror - sum,
am a - ver- tan- tur re - - tror- sum,
a - - ver- tan - tur re - tror - sum,
50
sum, et e- ru- be - scant qui vo- lunt
et e- ru- be -scant qui vo - lunt, qui vo- lunt
et e- ru- be -scant, qui vo - - lunt
et e- ru- be - scant qui vo- lunt
55
mi-hi ma - la, a - ver - tan - tur
mi-hi ma - la, a - ver - tan - tur
mi-hi ma - la, a - ver - tan - tur
mi-hi ma - la, a - ver - tan - tur

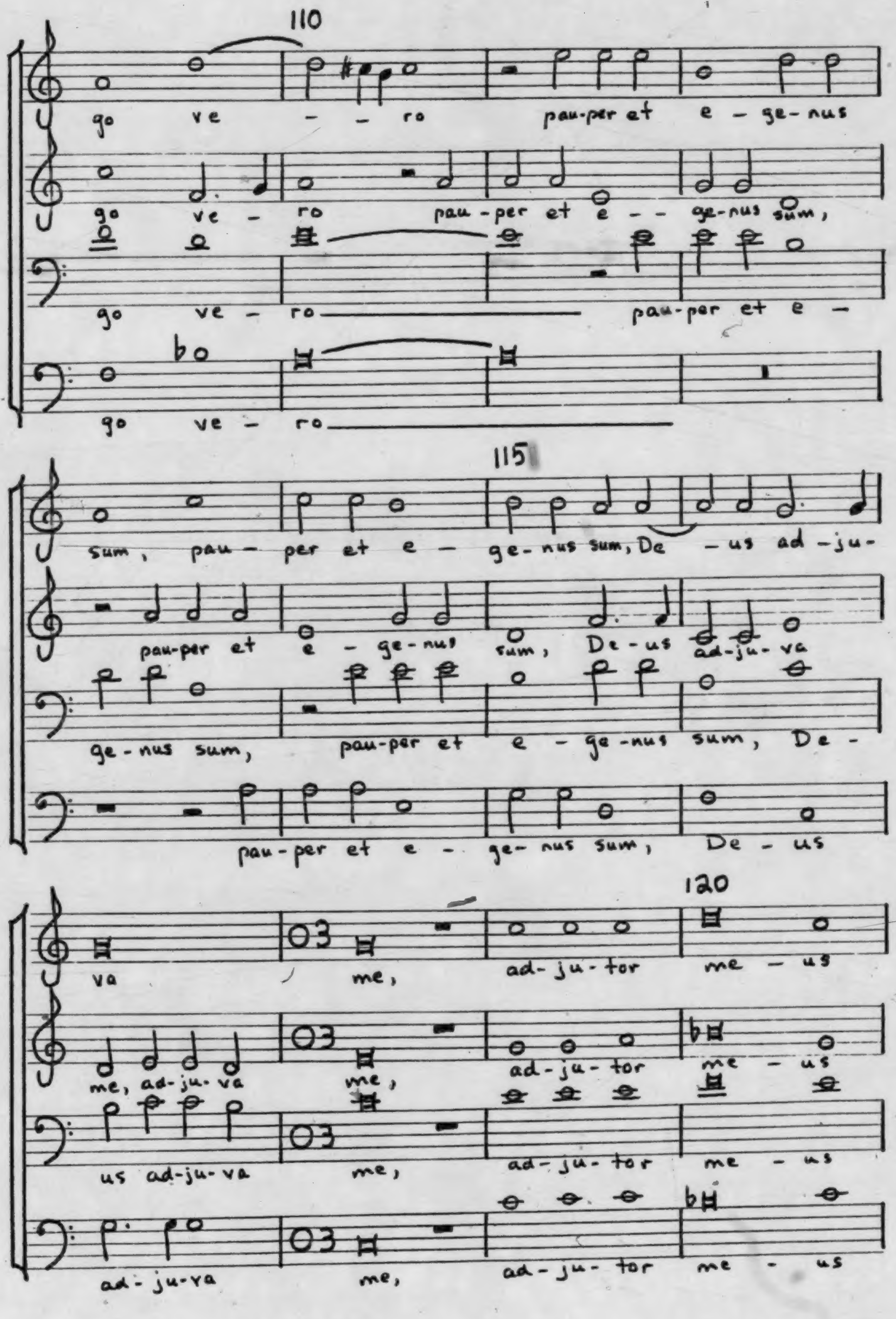

60
re - tror - sum e - ru - be - scen - tes,
re - tror - sum e - ru - be - scen - tes, qui di - cunt mi -
re - tror - sum e - ru - be - scen - tes, qui di - cunt mi - hi:
re - tror - sum e - ru - be - scen - tes, qui di - cunt mi -
65
qui di - cunt mi - hi: eu - ge, eu -
hi: eu - ge, qui di - cunt mi - hi: eu - - ge, eu - -
eu - - ge, qui di - cunt mi - hi: eu - - - ge, qui
hi: eu - - ge, eu - -
70
ge, eu - ge eu - ge.
ge, eu - ge, eu - ge, eu - ge, eu - - - ge.
di - cunt mi - hi: eu - ge, eu - ge, eu - ge.
ge, eu - ge, eu - ge, eu - ge eu - - ge.

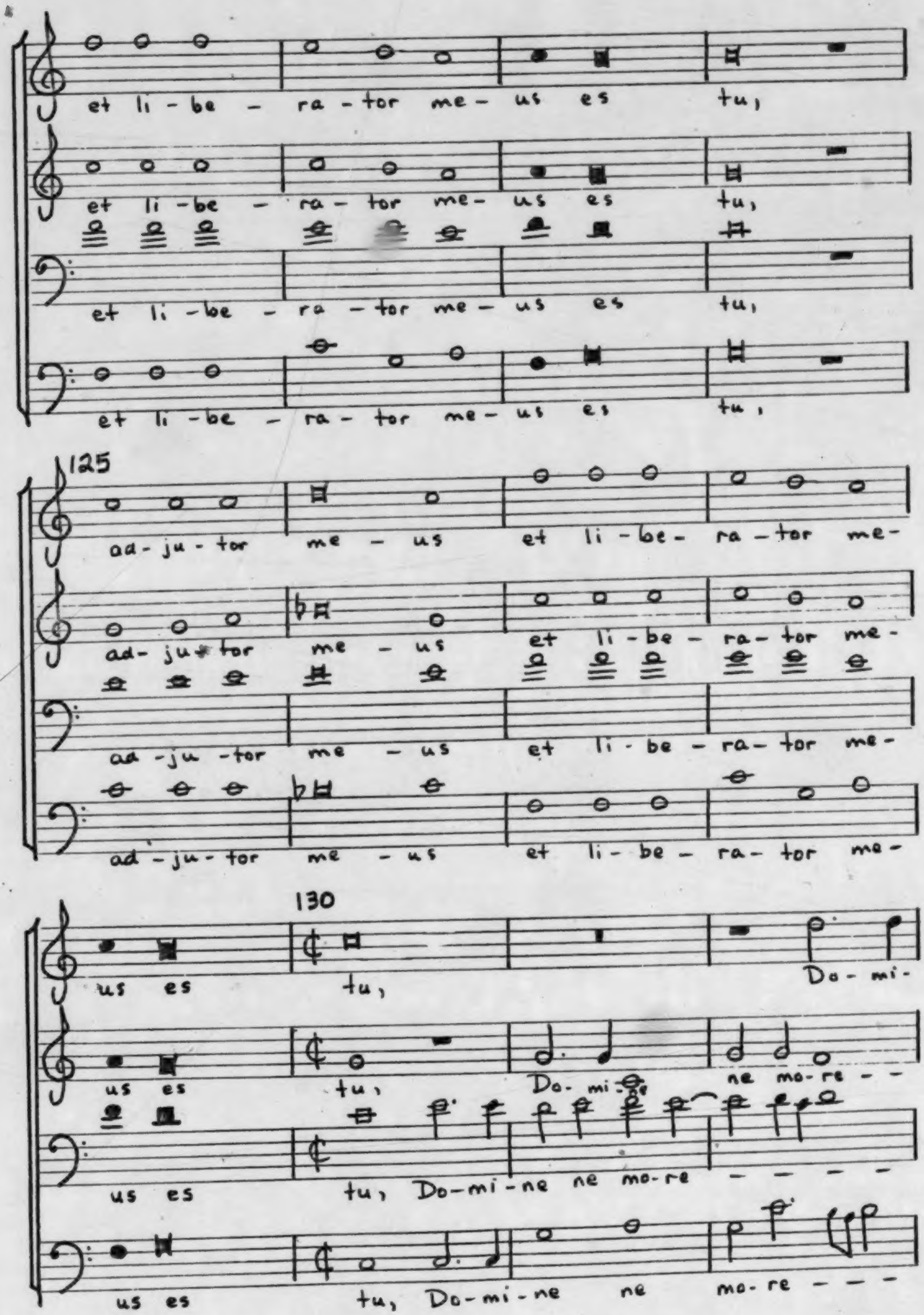
## Secunda pars

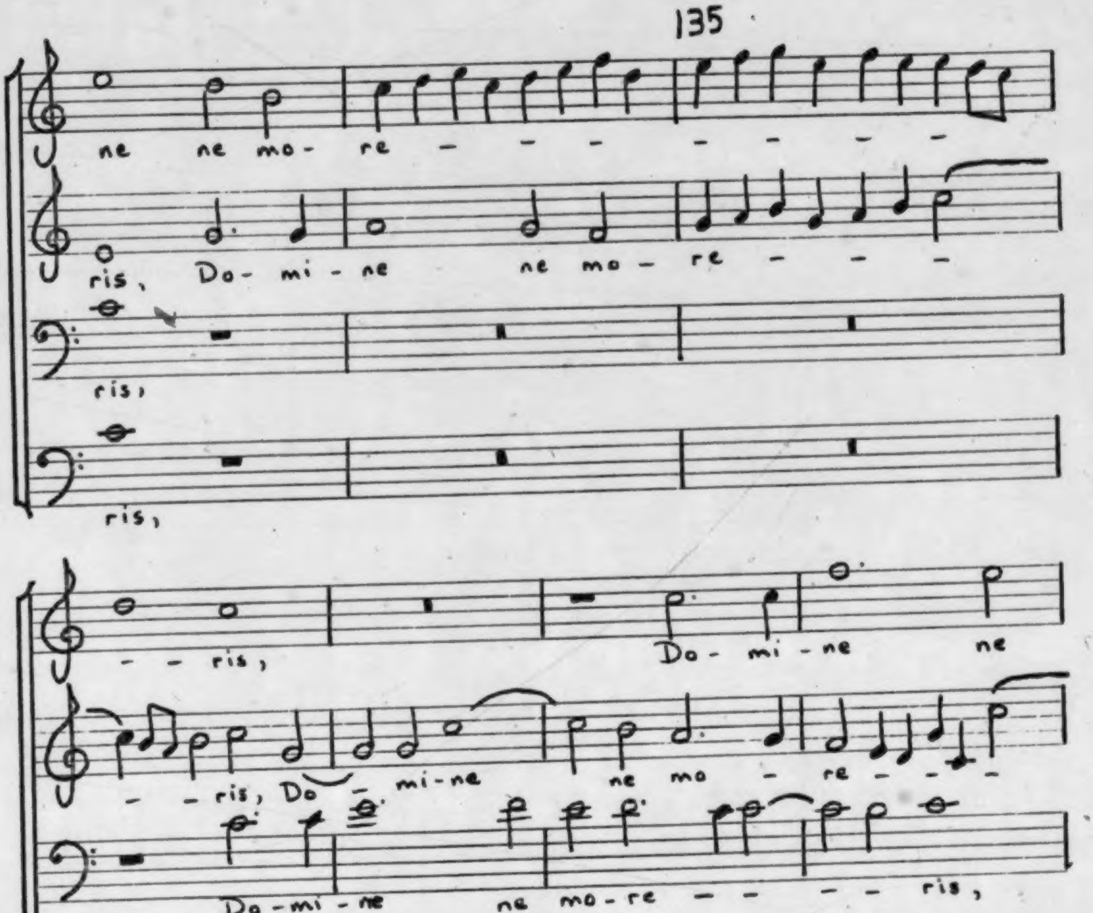

75
E - xul - tent et lae - ten - tur in te, e -
E - xul-tent et lae - ten-tur in te, et lae-ten-
E - xul - tent et lae - ten-tur in
E - xul-tent et
80
xul - tent et lae - ten-tur in te, et lae - ten-tur
tur in te, e - xul-tent et lae - ten - tur
te, e-xul-tent et lae-ten - tur
lae ten - tur, e - xul - tent et lae - ten -
in te om - nes,
in te om -
in te om - nes, qui
tur. in te om - nes,

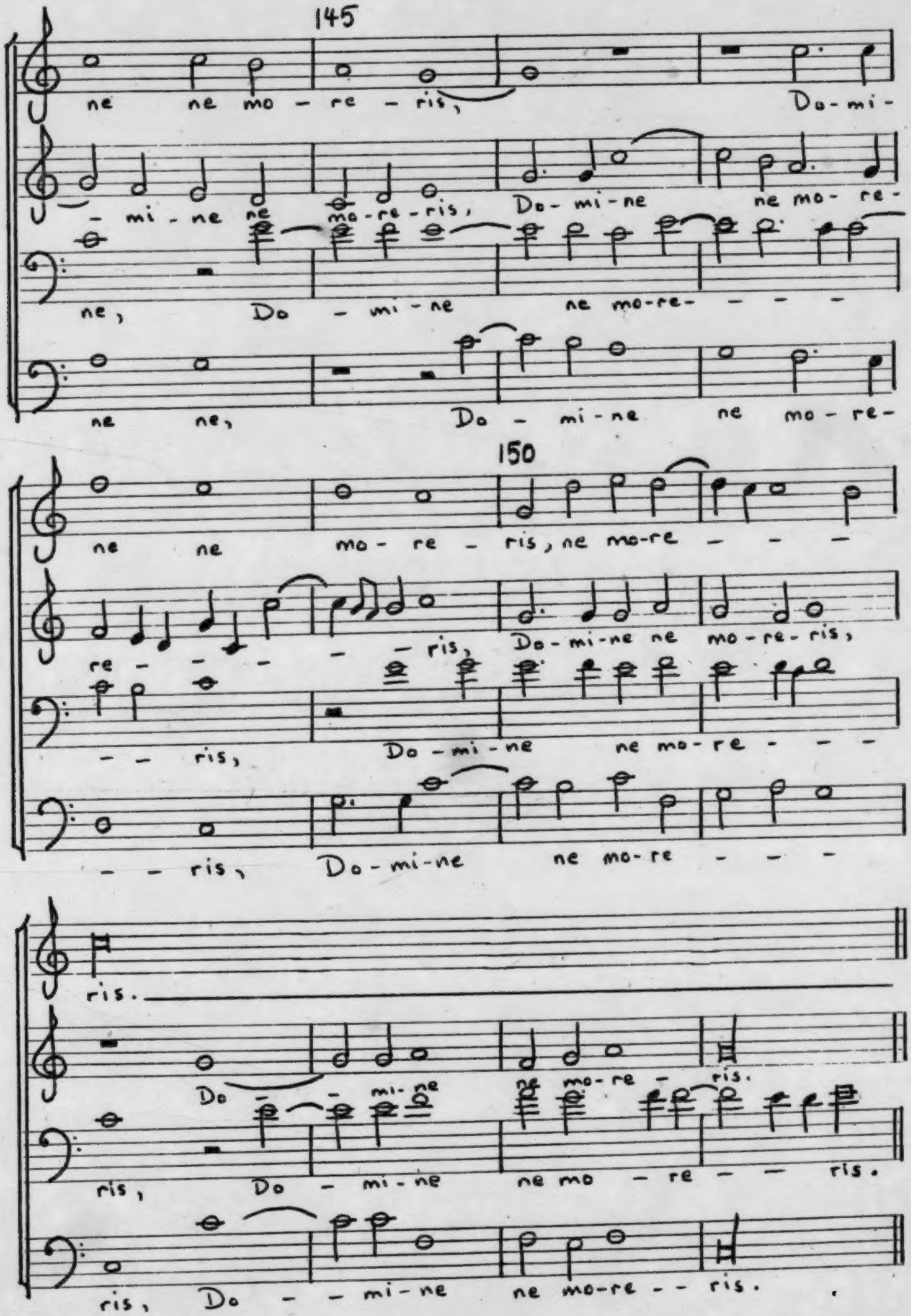

85
qui quae - runt te, om - nes, qui
nes, qui quae - runt te, qui
quae - runt te, om - nes, qui quae -
qui quae - runt te, om - nes, qui
90
quae - runt te, et di-cunt sem - per
quae - runt te et di-cunt sem - -
runt te, et di-cunt sem- per, ma-
quae - runt te, et di-cunt sem - per,
95
ma-gni-fi - ce - - tur Do - mi-nus, ma-gni-fi -
per, ma - gni - fi-ce-tur Do - - mi - nus,
gni-fi - ce - - tur Do-mi - nus, ma - gni - fi - ce - tur
ma - gni - fi - ce - - tur Do- mi-nus ma-


100
ce - - - - - - tur Do - mi - nus, ma - gni - fi -
ma-gni - fi - ce-tur Do-mi - nus, ma-gni-fi-
Do-mi-nus, ma - gni - fi-ce-tur Do-mi - nus, ma - gni-fi-
ni-fi-ce - - - tur Do-mi - nus, ma-gni-fi-
ce-tur Do-mi - nus, qui di - - li - gunt
ce-tur Do - mi - nus, qui di - - li - gunt
ce-tur Do-mi - nus, qui di - - li-gunt
ce-tur Do - mi - nus, qui di - - li - gunt
105
sa - - lu - ta-re tu - um, e - - -
sa - - lu - ta-re tu - um, e - - -
sa-lu-ta-re tu - - um e - - -
sa - - lu - ta-re tu - - um, e - - -


110
go ve - - ro pau-per et e - ge- nus
go ve - ro pau - per et e - - ge-nus sum,
go ve - ro pau-per et e -
go ve - ro
115
sum, pau - per et e - ge- nus sum, De - us ad - ju-
pau-per et e - ge- nus sum, De - us ad-ju- va
ge - nus sum, pau-per et e - ge - nus sum, De -
pau - per et e - ge- nus sum, De - us
120
va me, ad- ju - tor me - us
me, ad- ju- va me, ad - ju - tor me - us
us ad-ju- va me, ad - ju - tor me - us
ad - ju-va me, ad - ju - tor me - us
O3


et li-be-ra-tor me-us es tu,
et li-be-ra-tor me-us es tu,
et li-be-ra-tor me-us es tu,
et li-be-ra-tor me-us es tu,
125
ad-ju-tor me-us et li-be-ra-tor me-
ad-ju-tor me-us et li-be-ra-tor me-
ad-ju-tor me-us et li-be-ra-tor me-
ad-ju-tor me-us et li-be-ra-tor me-
130
us es tu, Do-mi-
us es tu, Do-mi-ne mo-re - -
us es tu, Do-mi-ne ne mo-re - - - -
us es tu, Do-mi-ne ne mo-re - - -


135
ne ne mo- re - - - - - - - -
ris, Do- mi - ne ne mo - re - - -
ris,
ris,
- - ris, Do - mi - ne ne
- - ris, Do - mi-ne ne mo - re - - -
Do-mi-ne ne mo-re - - - - ris,
Do - mi-ne ne mo - re - - - - ris,
140
mo - re - ris, ne mo-re - - - - ris, Do- mi-
- - ris, Do-mi-ne ne mo-re - ris, Do-
Do-mi-ne ne mo-re- - - - - ris, Do-mi-
Do-mi-ne ne mo-re- - - - - ris, Do-mi-

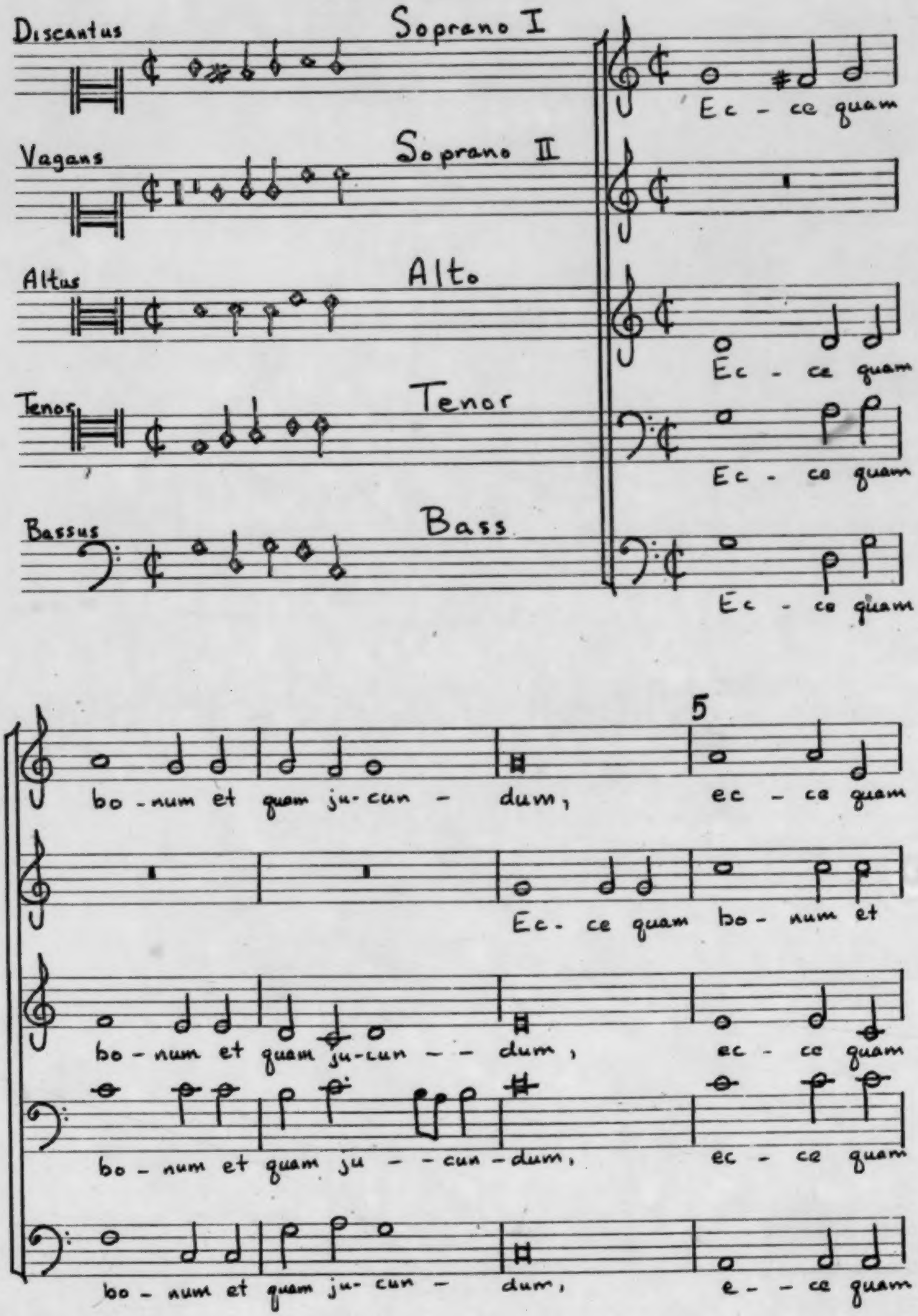

145
ne ne mo - re - ris, Do-mi-
- mi - ne ne mo-re-ris, Do-mi-ne ne mo-re-
ne, Do - mi - ne ne mo-re- - - -
ne ne, Do - mi-ne ne mo-re-
150
ne ne mo-re - ris, ne mo-re - - -
re - - - - - ris, Do-mi-ne ne mo-re-ris,
- - ris, Do-mi-ne ne mo-re - - -
- - ris, Do-mi-ne ne mo-re - - -
ris.
Do - - mi-ne ne mo-re - ris.
ris, Do - mi-ne ne mo - re - - ris.
ris, Do - - mi-ne ne mo-re - - ris.

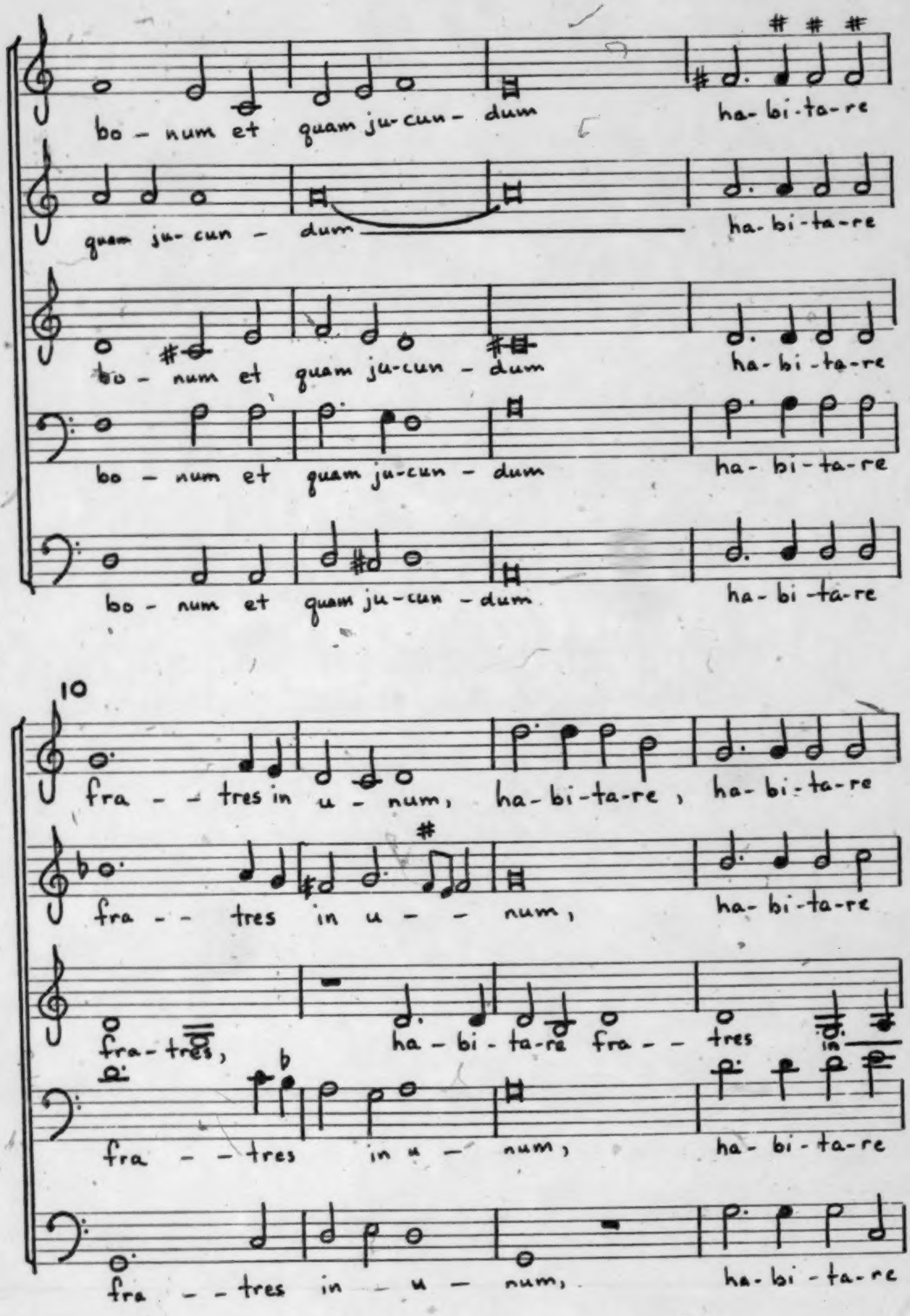
## Psalm 70

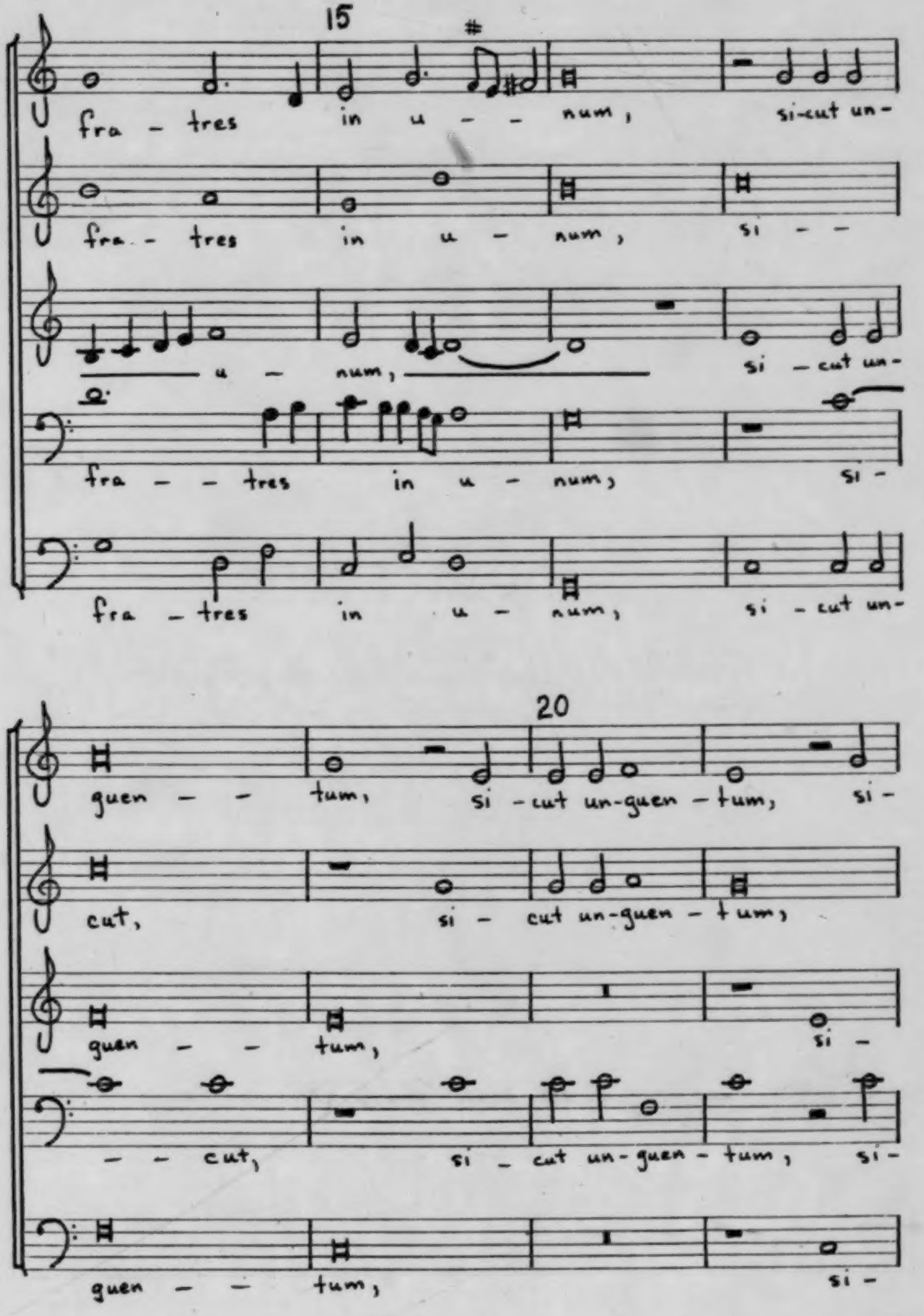
Deus in adjutorium meum intende Domine ad adjuvandum me festina. Confundantur et revereantur, qui quaerunt animam meam, avertantur retrorsum, et erubescant qui volunt mihi mala, avertantur retrorsum erubescentes, qui dicunt mihi: euge, euge. Exultent et laetentur in te omnes qui quaerunt te et dicant semper, magnificetur Dominus qui diligunt salutare tuum. Ego vero pauper et egenus sum, Deus adjuva me, adjutor meus et liberator meus es tu, Domine ne moreris.

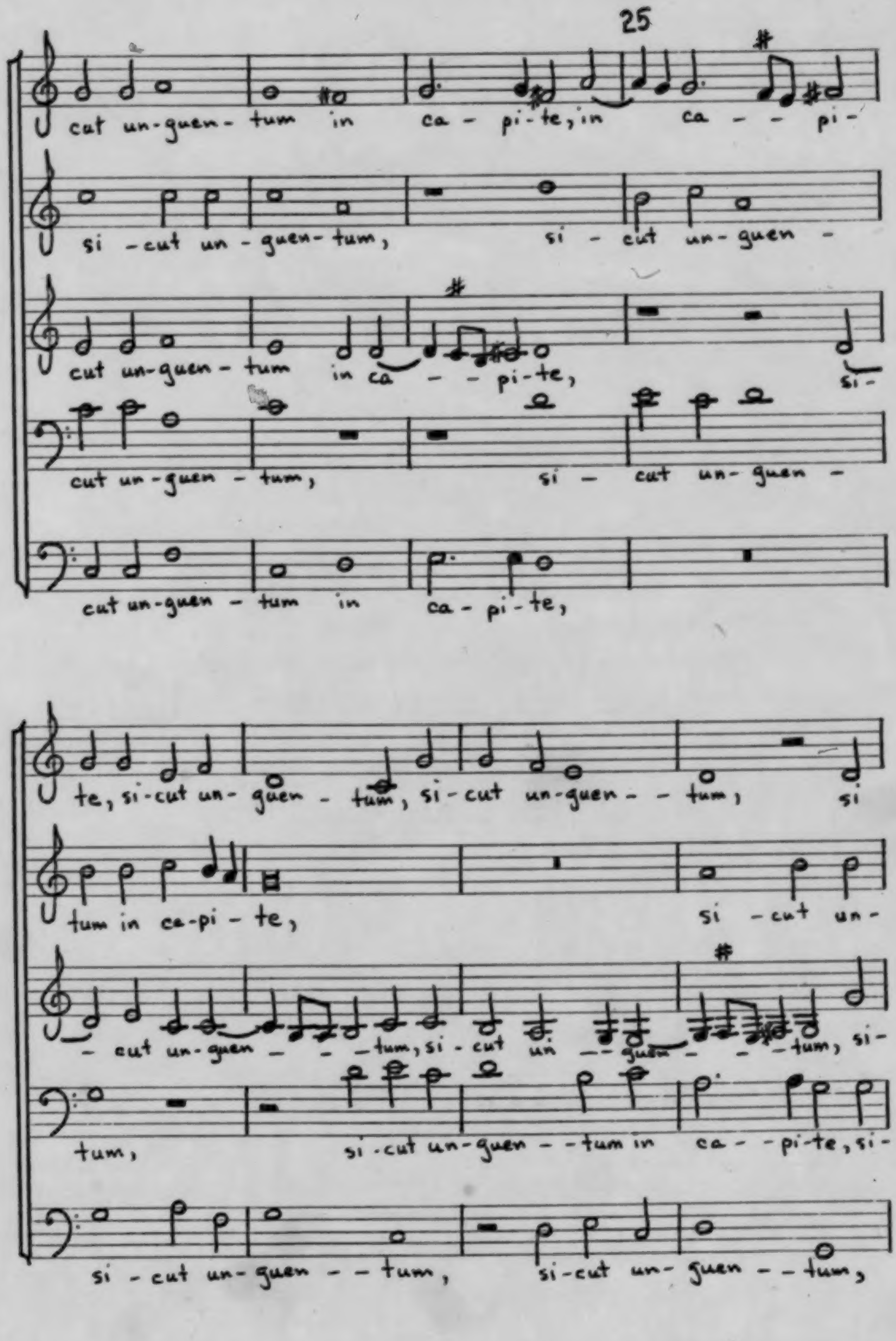
Make haste, O God to deliver me; make haste to help me, O Lord. Let them be ashamed and confounded that seek after my soul: let them be turned backward, and put to confusion, that desire my hurt. Let them be turned back for a reward of their shame that say, Aha, Aha. Let all those that seek thee rejoice and be glad in thee: and let such as love thy salvation say continually, Let God be magnified. But I am poor and needy: make haste unto me, O God: thou art my help and my deliverer; O Lord, make no tarrying.

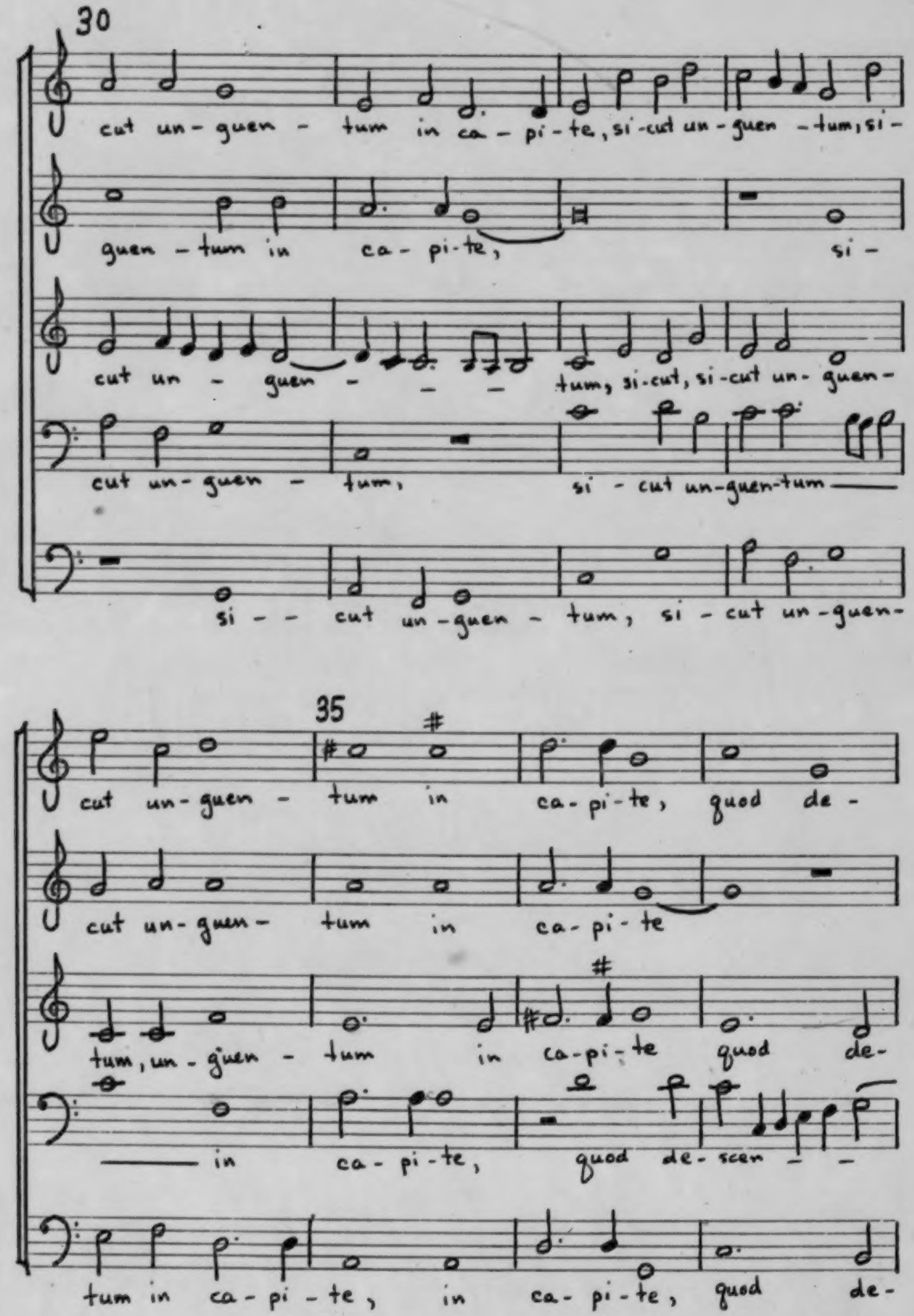
## Ecce quam bonum

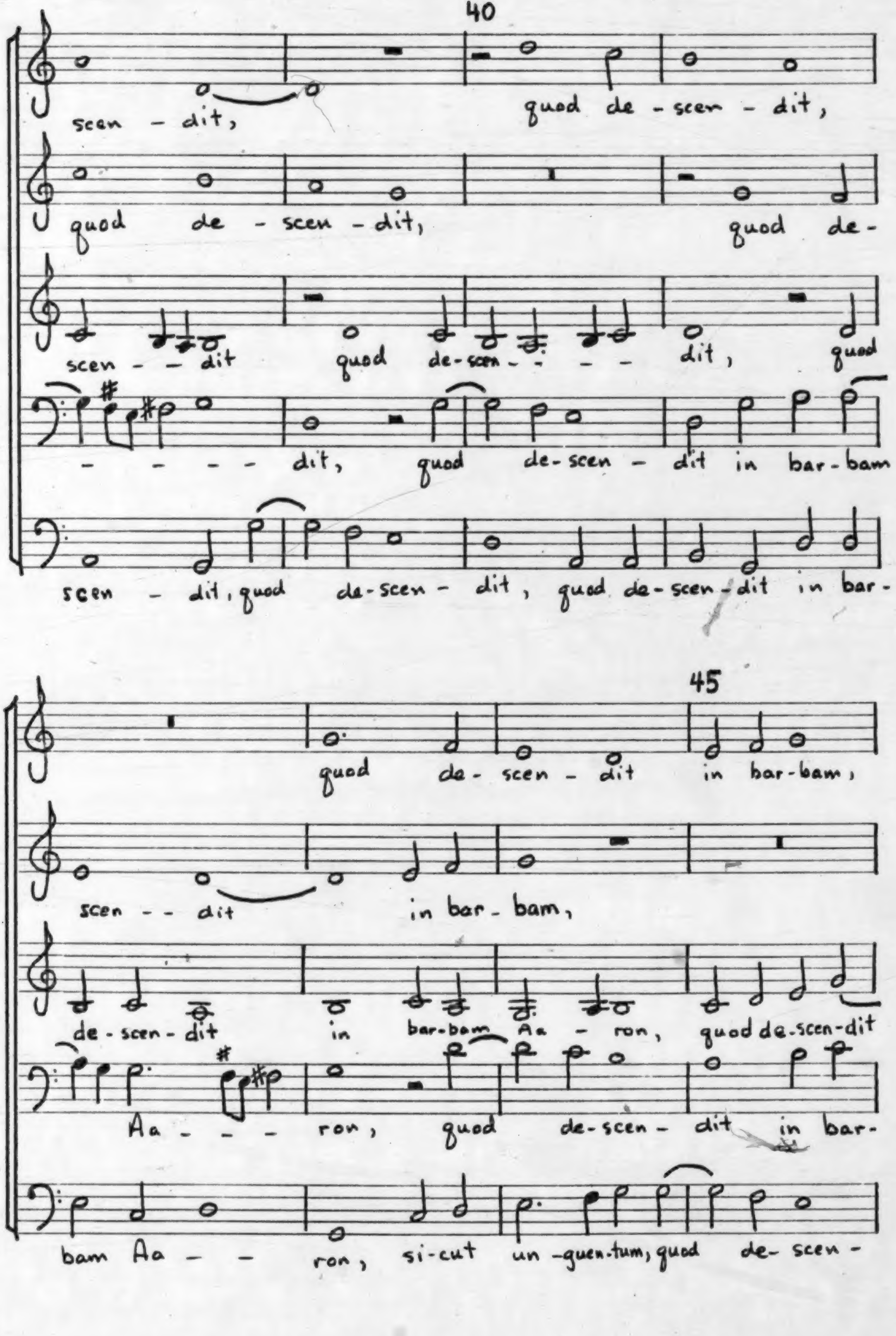

Discantus
Soprano I
Ec - ce quam
Vagans
Soprano II
Altus
Alto
Ec - ce quam
Tenor
Tenor
Ec - ce quam
Bassus
Bass
Ec - ce quam
5
bo - num et quam ju - cun - dum, ec - ce quam
Ec - ce quam bo - num et
bo - num et quam ju - cun - - dum, ec - ce quam
bo - num et quam ju - - cun - dum, ec - ce quam
bo - num et quam ju - cun - dum, e - - ce quam

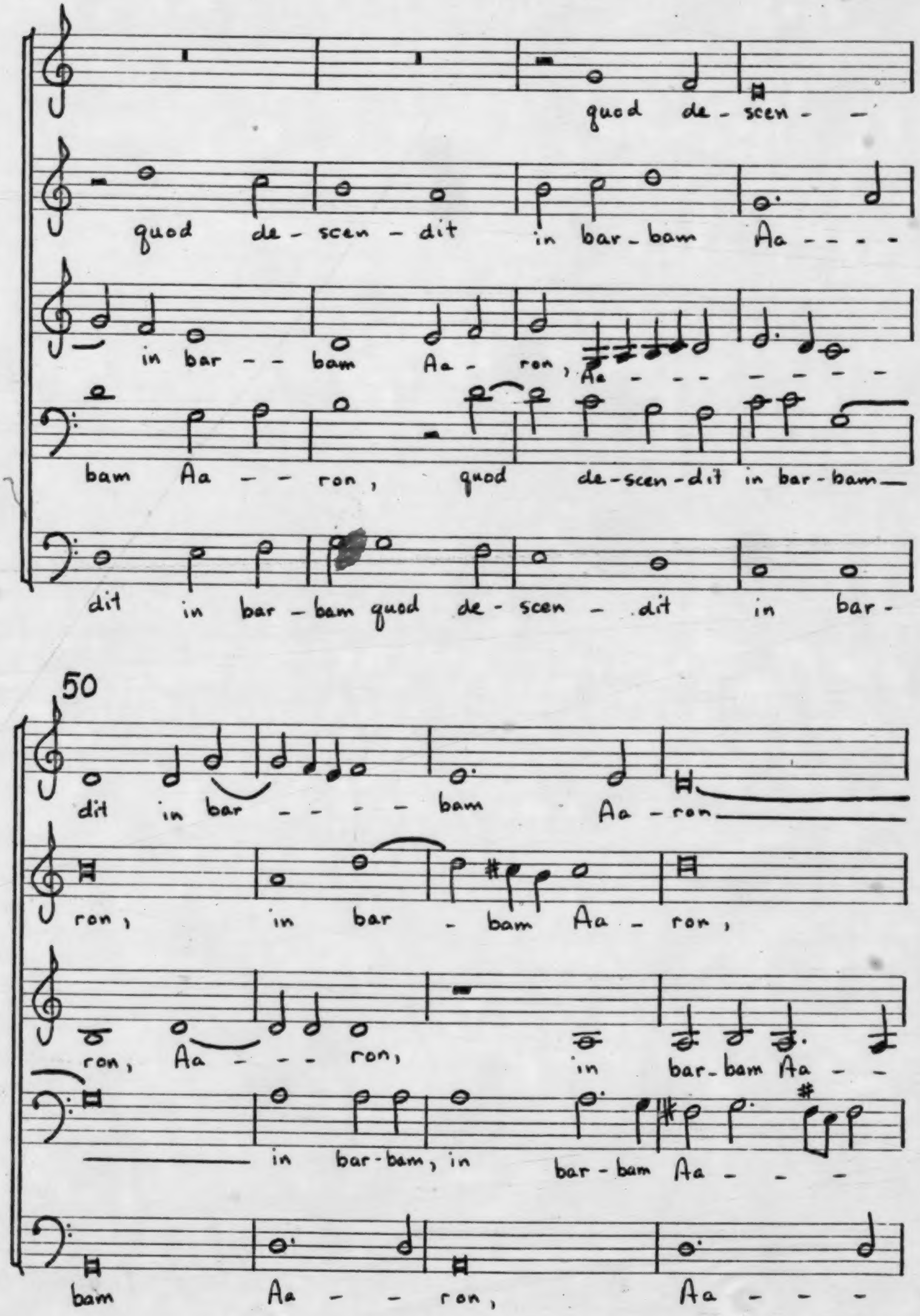

bo - num et quam ju-cun - dum ha-bi-ta-re
quam ju-cun - dum ha-bi-ta-re
bo - num et quam ju-cun - dum ha-bi-ta-re
bo - num et quam ju-cun - dum ha-bi-ta-re
bo - num et quam ju-cun - dum ha-bi-ta-re
10
fra - - tres in u - num, ha-bi-ta-re, ha-bi-ta-re
fra - - tres in u - - - num, ha-bi-ta-re
fra-tres, ha - bi - ta-re fra - - tres in
fra - - tres in u - num, ha-bi-ta-re
fra - - tres in - u - num, ha-bi-ta-re

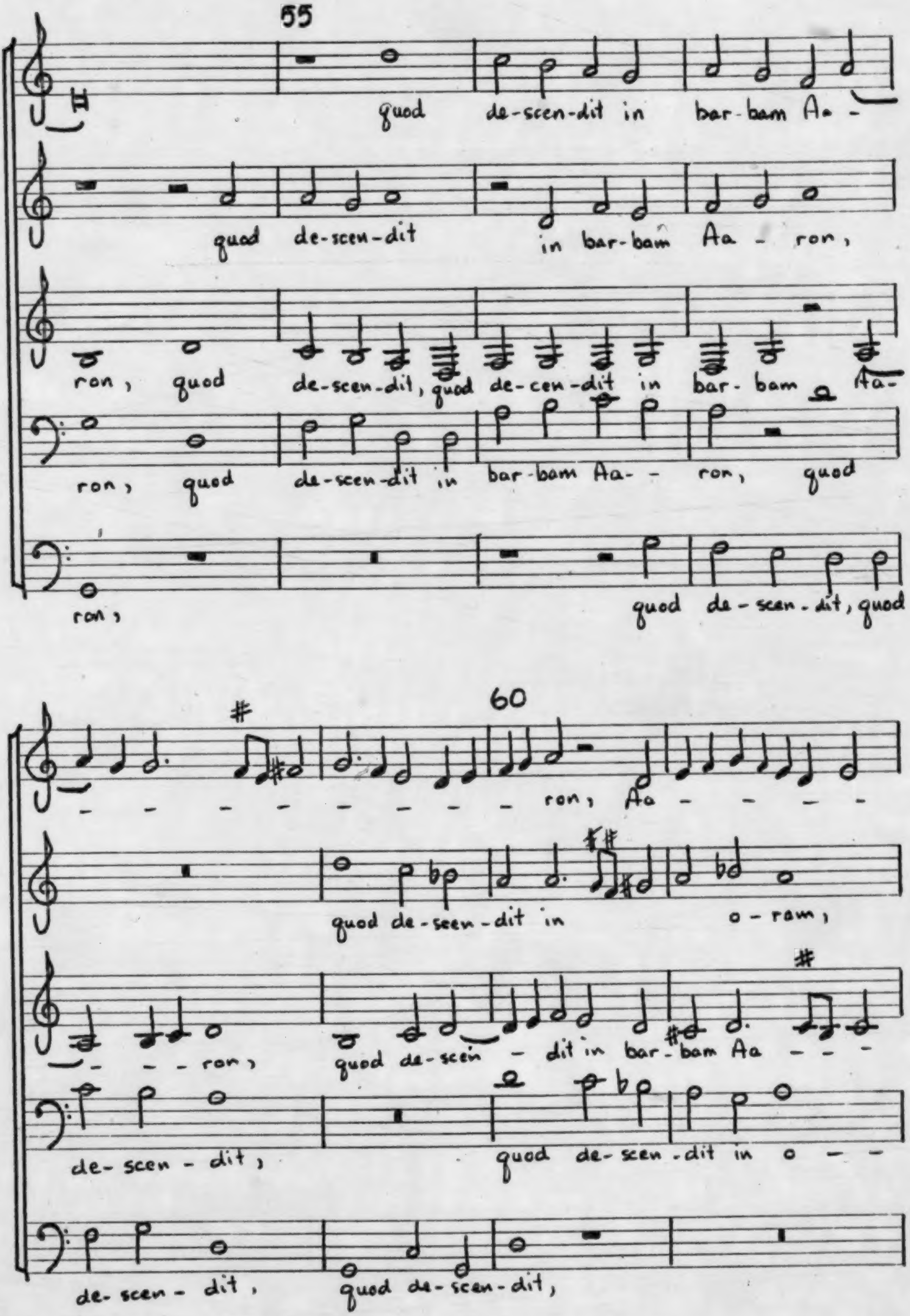

15
fra - tres in u - - num, si-cut un-
fra - tres in u - num, si - -
u - num, si - cut un-
fra - - tres in u - num, si-
fra - tres in u - num, si - cut un-
20
guen - - tum, si - cut un-guen - tum, si-
cut, si - cut un-guen - tum,
guen - - tum, si -
- - cut, si - cut un-guen - tum, si-
guen - - tum, si -

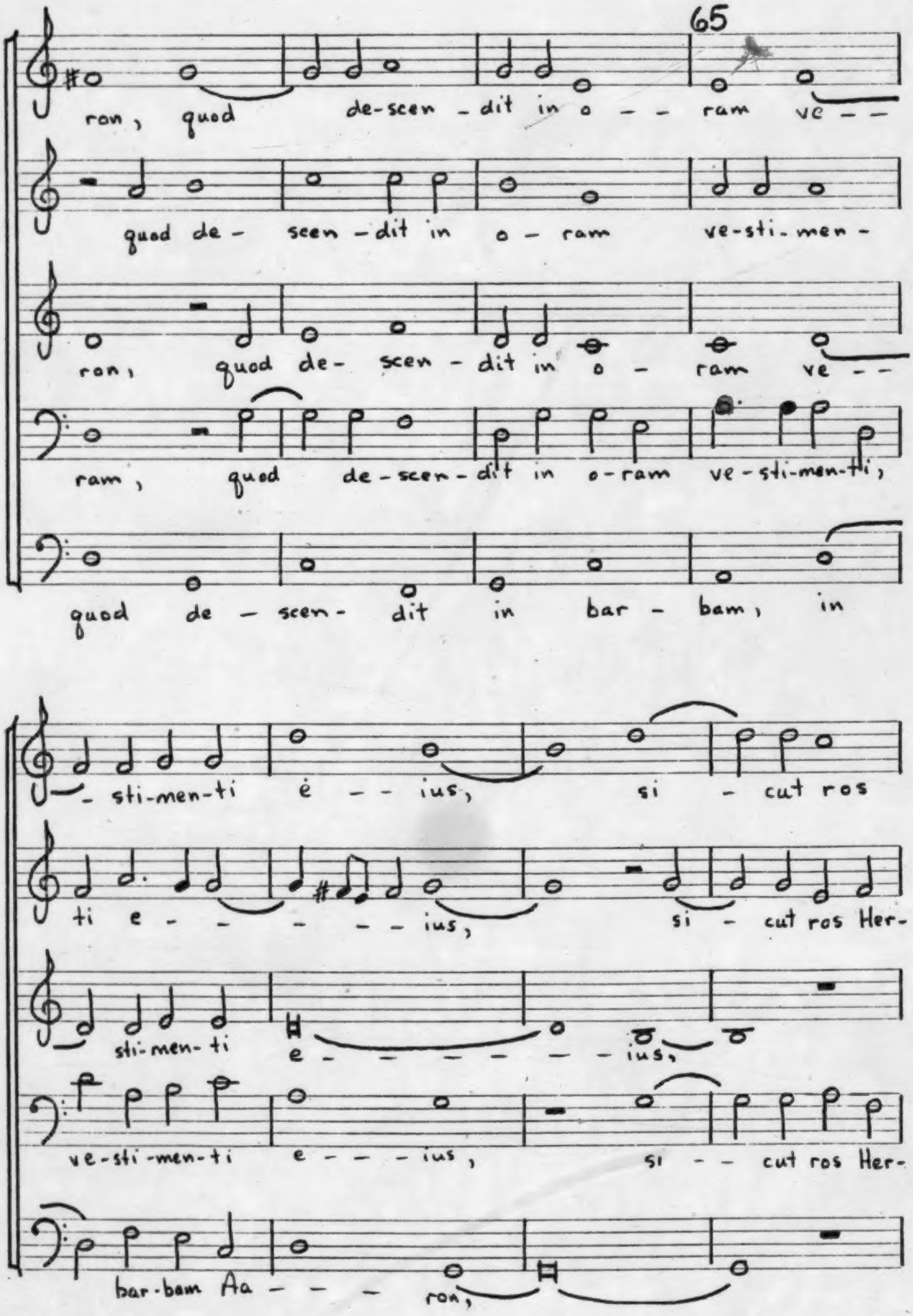

25
cut un-guen-tum in ca-pi-te, in ca-pi-
si-cut un-guen-tum, si-cut un-guen-
cut un-guen-tum in ca-pi-te, si-
cut un-guen-tum, si-cut un-guen-
cut un-guen-tum in ca-pi-te,
te, si-cut un-guen-tum, si-cut un-guen-tum, si
tum in ca-pi-te, si-cut un-
cut un-guen-tum, si-cut un-guen-tum, si-
tum, si-cut un-guen-tum in ca-pi-te, si-
si-cut un-guen-tum, si-cut un-guen-tum,

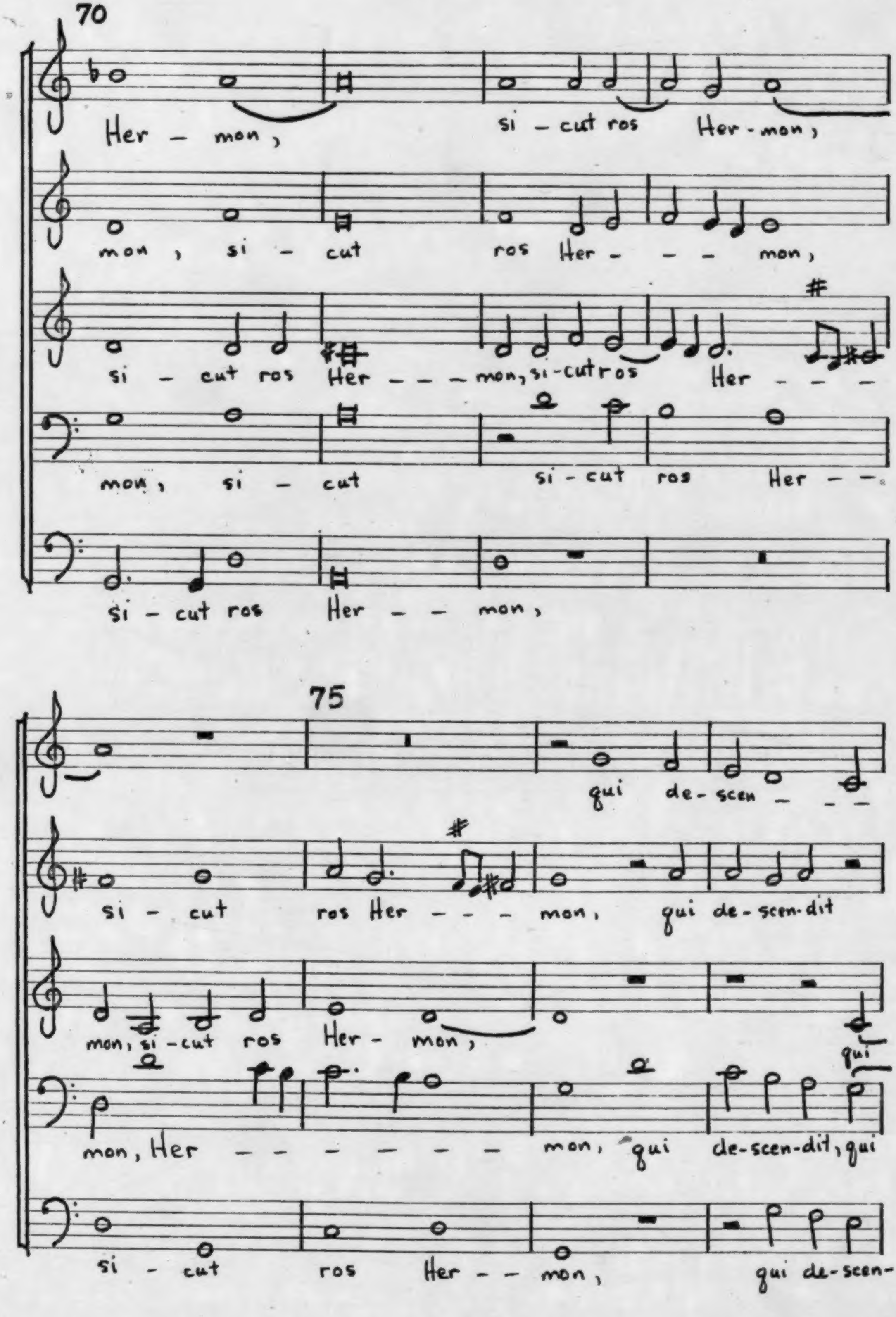

30
cut un-guen - tum in ca - pi - te, si-cut un-guen - tum, si-
guen - tum in ca - pi - te, si -
cut un - guen - - - tum, si-cut, si-cut un- guen-
cut un-guen - tum, si - cut un-guen-tum
si - - cut un-guen - tum, si - cut un-guen-
35
cut un-guen - tum in ca-pi-te, quod de -
cut un-guen- tum in ca-pi-te
tum, un-guen - tum in ca-pi-te quod de-
in ca-pi-te, quod de-scen - -
tum in ca - pi - te, in ca-pi-te, quod de-

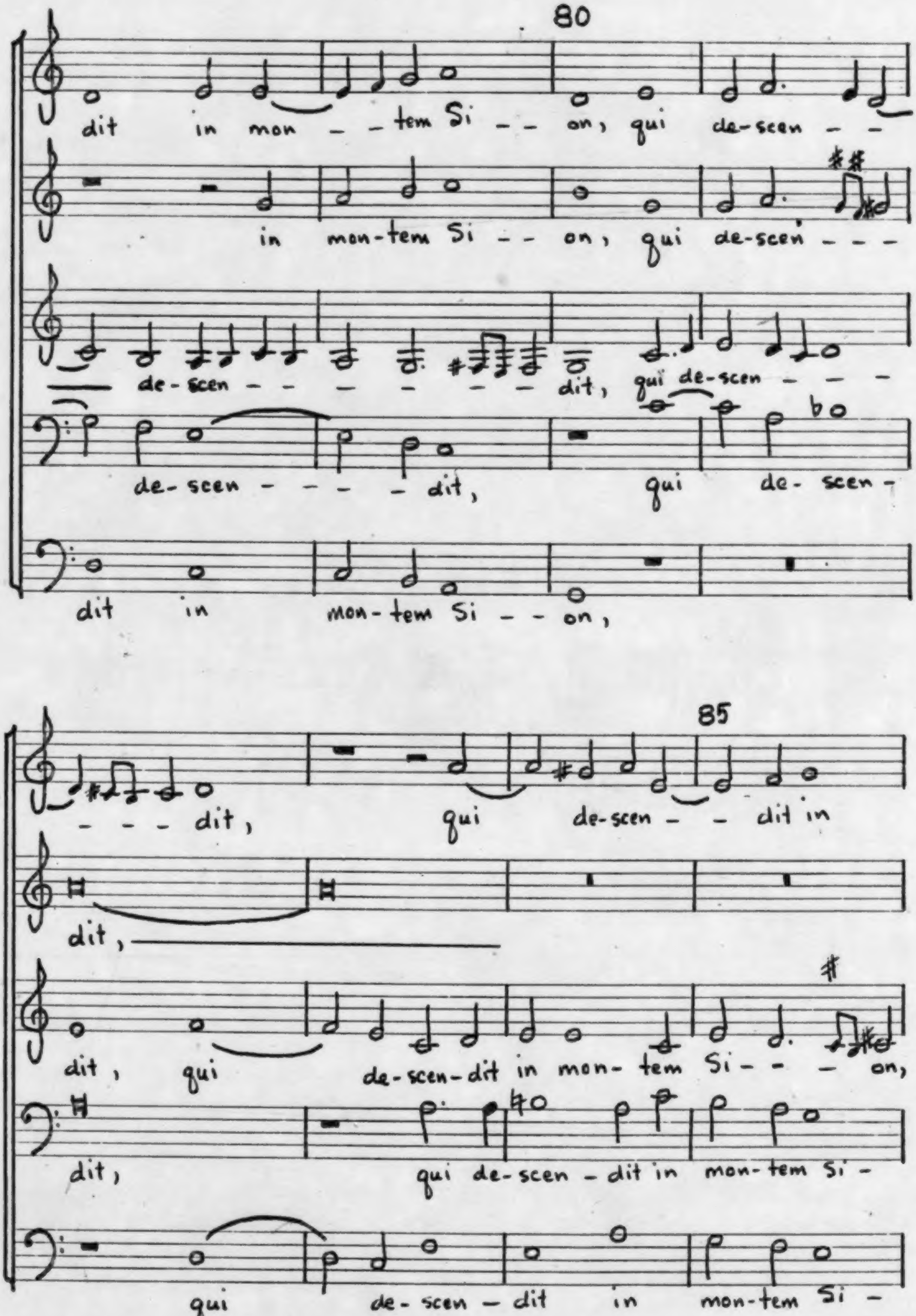

40
scen - dit, quod de - scen - dit,
quod de - scen - dit, quod de-
scen - - dit quod de-scen - - - - dit, quod
- - - - dit, quod de-scen - dit in bar-bam
scen - dit, quod de-scen - dit, quod de-scen - dit in bar-
45
quod de - scen - dit in bar-bam,
scen - - dit in bar - bam,
de - scen - dit in bar-bam Aa - ron, quod de-scen-dit
Aa - - - ron, quod de-scen - dit in bar-
bam Aa - - ron, si-cut un-guen-tum, quod de-scen -

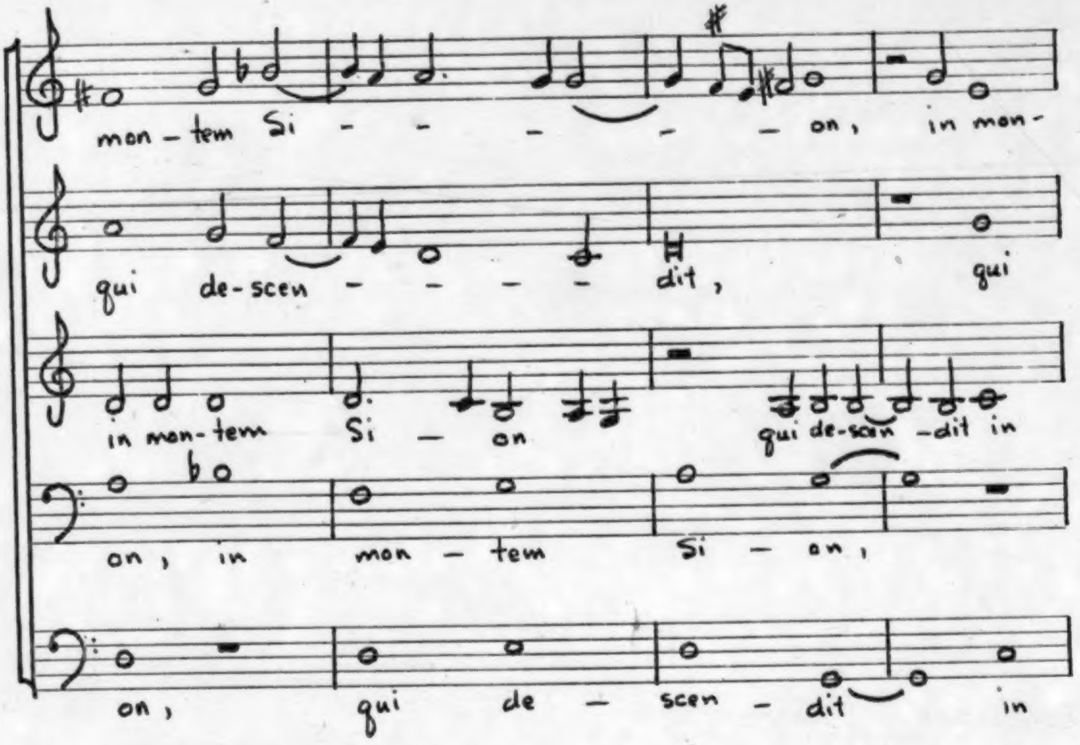

quod de - scen - -
quod de - scen - dit in bar - bam Aa - - - -
in bar - - bam Aa - ron, Aa - - - - - - - -
bam Aa - - ron, quod de - scen - dit in bar - bam
dit in bar - bam quod de - scen - dit in bar -
50
dit in bar - - - - bam Aa - ron
ron, in bar - bam Aa - ron,
ron, Aa - - - ron, in bar - bam Aa - -
in bar - bam, in bar - bam Aa - - -
bam Aa - - ron, Aa - - -

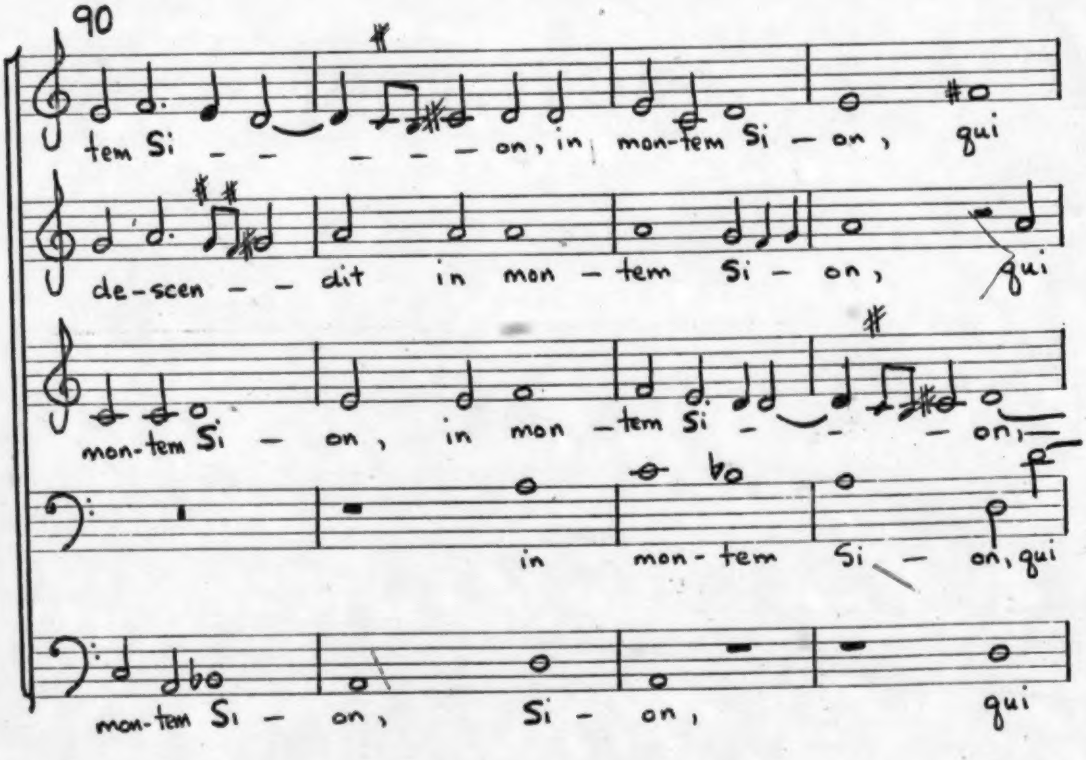

55
quod de-scen-dit in bar-bam Aa -
quod de-scen-dit in bar-bam Aa - ron,
ron, quod de-scen-dit, quod de-cen-dit in bar-bam Aa-
ron, quod de-scen-dit in bar-bam Aa- - ron, quod
ron, quod de - scen - dit, quod
60
- - - - - - - - - ron, Aa - - - - -
quod de-scen-dit in o - ram,
- - - ron, quod de-scen - dit in bar-bam Aa - - -
de- scen - dit, quod de- scen - dit in o - -
de- scen - dit, quod de- scen-dit,

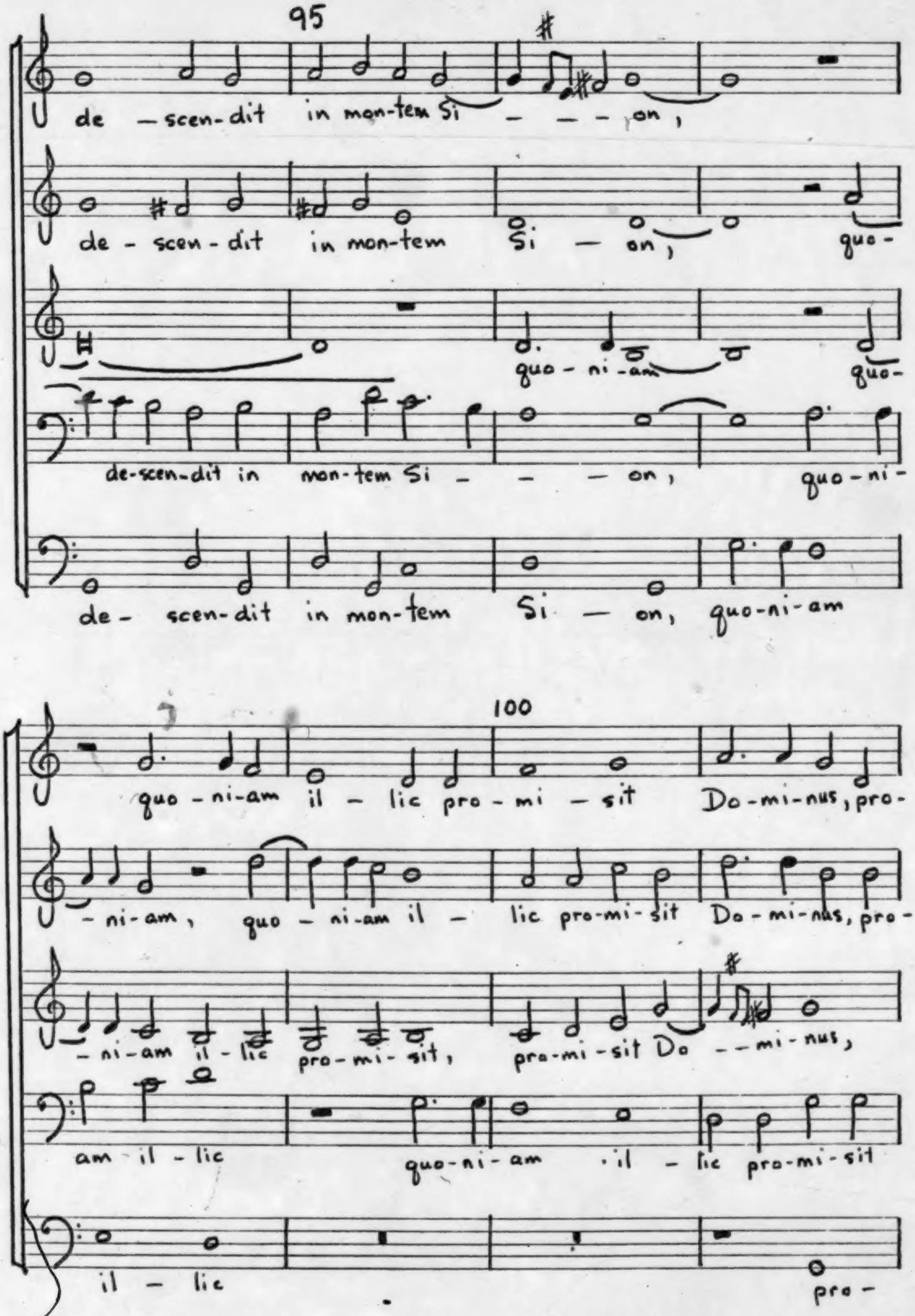

65
ron, quod de-scen - dit in o - - ram ve - -
quod de - scen - dit in o - ram ve-sti-men-
ron, quod de- scen - dit in o - ram ve - -
ram, quod de-scen-dit in o-ram ve-sti-men-ti,
quod de - scen- dit in bar - bam, in
- sti-men-ti e - - ius, si - cut ros
ti e - - - - - - ius, si - cut ros Her-
sti-men-ti e - - - - - - - - ius,
ve-sti-men-ti e - - - ius, si - - cut ros Her-
bar-bam Aa - - - ron,

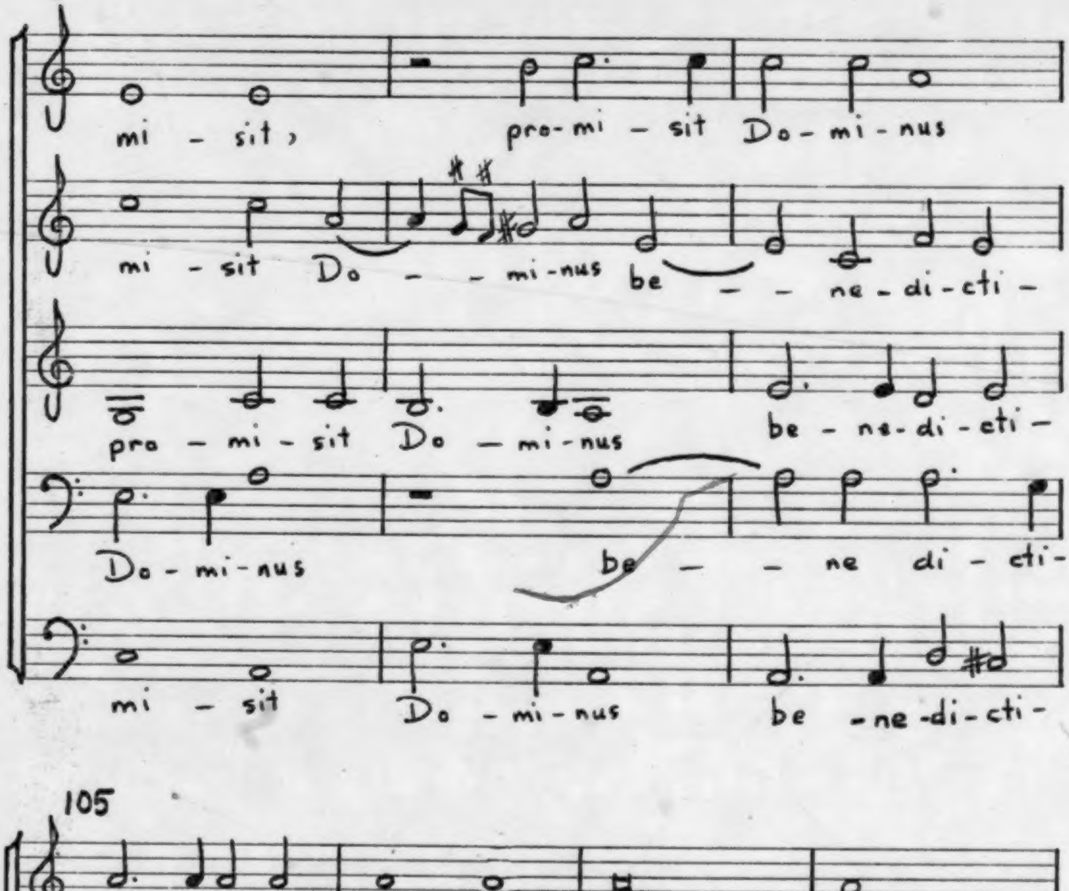

70
Her – mon, si – cut ros Her - mon,
mon, si – cut ros Her – – – mon,
si – cut ros Her – – – mon, si-cut ros Her – – –
mon, si – cut si - cut ros Her – –
si – cut ros Her – – mon,
75
qui de - scen – –
si – cut ros Her – – – mon, qui de - scen - dit
mon, si - cut ros Her - mon,
qui
mon, Her – – – – – – – mon, qui de - scen - dit, qui
si – cut ros Her – – mon, qui de - scen -

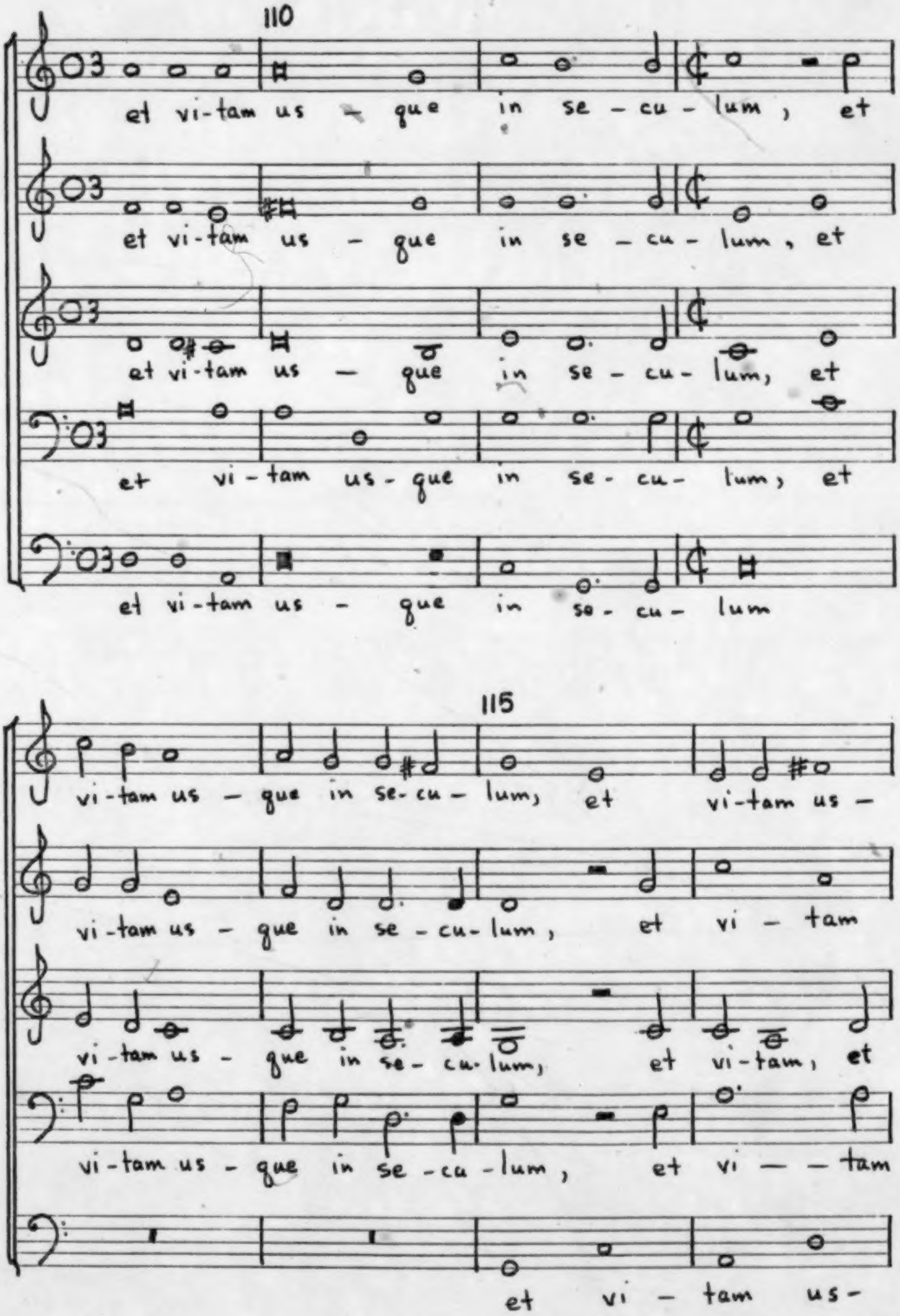

80
dit in mon - - tem Si - - on, qui de-scen - -
in mon-tem Si - - on, qui de-scen - - -
de-scen - - - - - - - - dit, qui de-scen - - -
de-scen - - - - dit, qui de- scen -
dit in mon- tem Si - - on,
85
- - - dit, qui de-scen - - dit in
dit,
dit, qui de-scen-dit in mon- tem Si- - - on,
dit, qui de-scen - dit in mon-tem Si -
qui de- scen - dit in mon-tem Si -

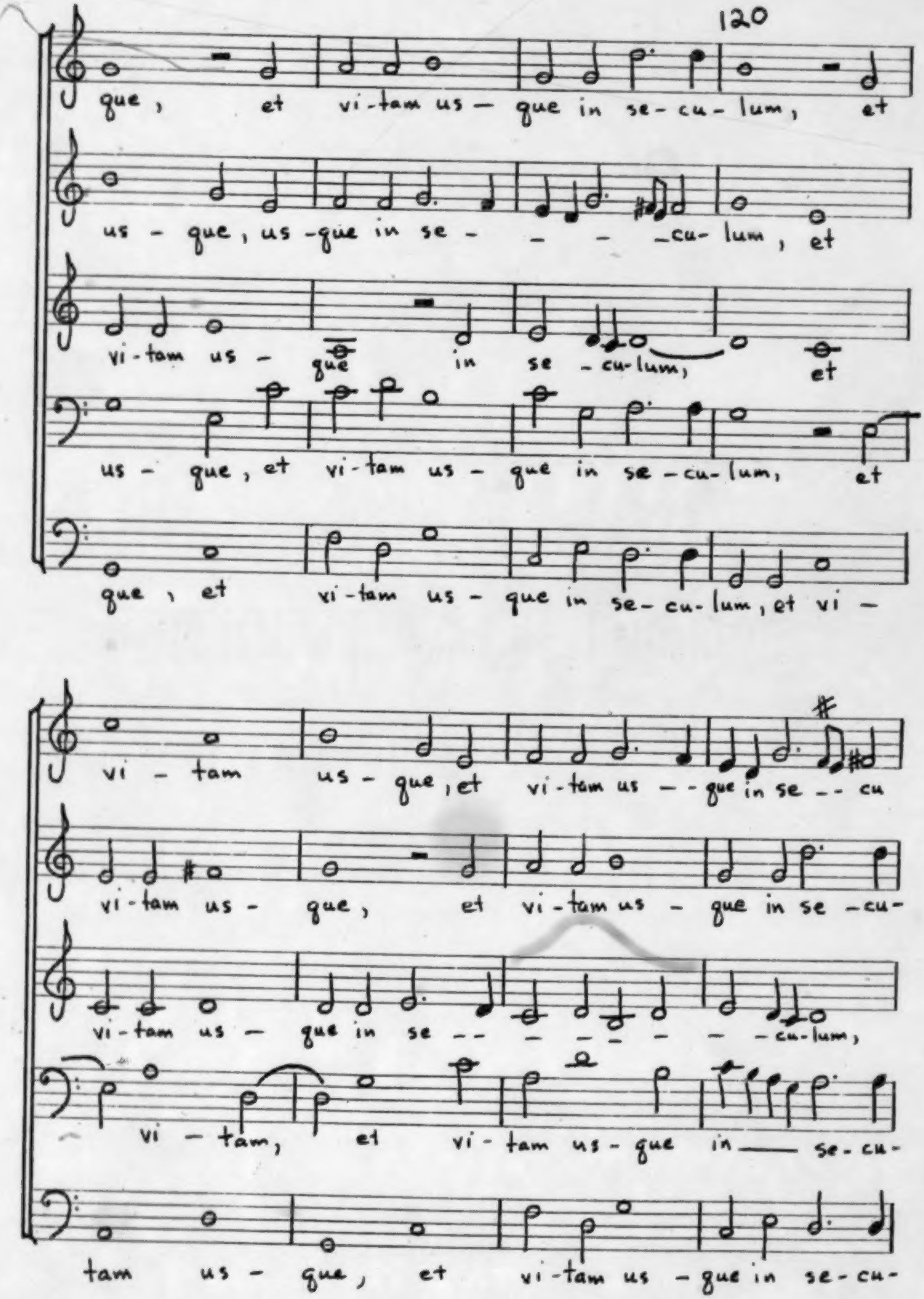

mon – tem Si – – – – – – on, in mon-
qui de-scen – – – – dit, qui
in mon-tem Si – on qui de-scen -dit in
on, in mon – tem Si – on,
on, qui de – scen – dit in

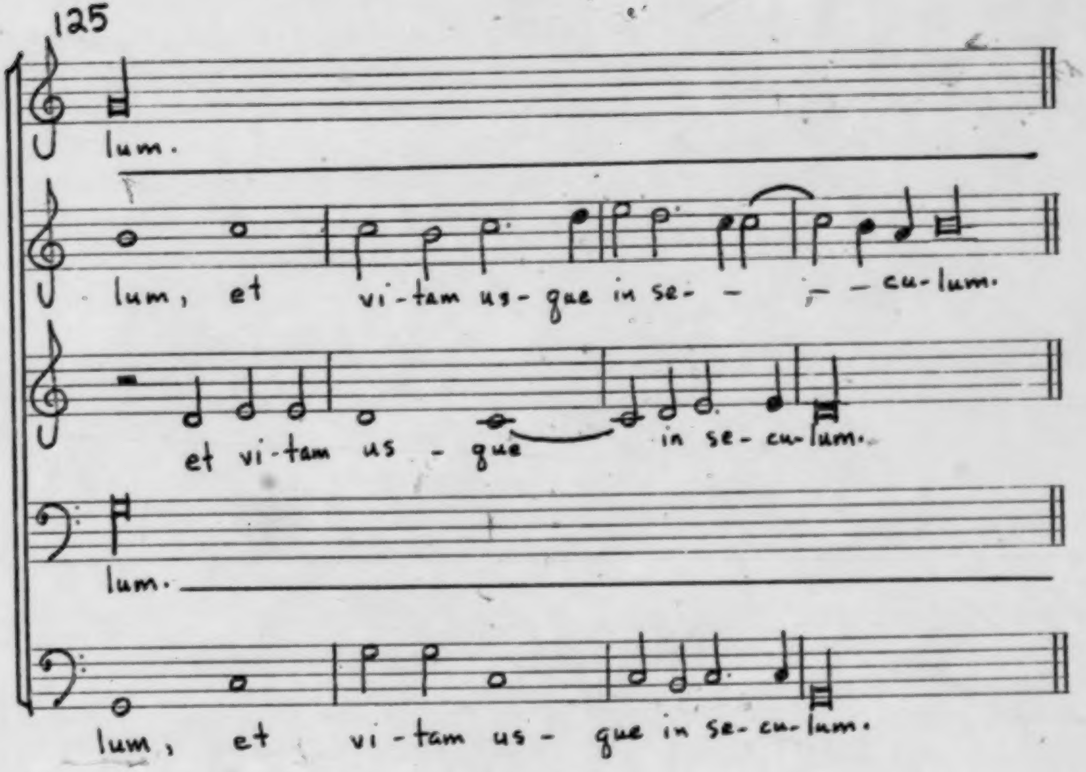

90
tem Si – – – – – on, in mon-tem Si – on, qui
de-scen – – dit in mon – tem Si – on, qui
mon-tem Si – on, in mon –tem Si – – – on,
in mon-tem Si – on, qui
mon-tem Si – on, Si – on, qui


95
de - scen-dit in mon-tem Si - - - on,
de - scen - dit in mon-tem Si - on, quo-
quo - ni - am quo-
de-scen-dit in mon-tem Si - - - on, quo-ni-
de- scen-dit in mon-tem Si - on, quo-ni-am
100
quo - ni-am il - lic pro - mi - sit Do-mi-nus, pro-
- ni-am, quo - ni-am il - lic pro-mi-sit Do-mi-nus, pro-
- ni-am il - lic pro-mi-sit, pro-mi-sit Do - - mi-nus,
am - il - lic quo-ni-am il - lic pro-mi-sit
il - lic pro-


mi - sit, pro-mi - sit Do - mi - nus
mi - sit Do - - mi - nus be - - ne - di - cti -
pro - mi - sit Do - mi - nus be - ne - di - cti -
Do - mi - nus be - - ne di - cti -
mi - sit Do - mi - nus be - ne - di - cti -
105
be - ne - di - cti - o - nem.
o - nem, be - ne - di - cti - o - nem.
o - nem, be - ne - di - cti - o - nem.
o - nem, be - ne - di - cti - o - - - nem.
o - nem, be - ne - di - cti - o - nem.


110
et vi-tam us - que in se - cu - lum, et
et vi-tam us - que in se - cu - lum, et
et vi-tam us - que in se - cu - lum, et
et vi - tam us - que in se - cu - lum, et
et vi-tam us - que in se - cu - lum
115
vi-tam us - que in se-cu - lum, et vi-tam us -
vi-tam us - que in se - cu - lum, et vi - tam
vi-tam us - que in se - cu - lum, et vi-tam, et
vi-tam us - que in se - cu - lum, et vi - - tam
et vi - tam us -


120
que, et vi-tam us — que in se-cu-lum, et
us - que, us -que in se — — — —cu- lum, et
vi-tam us — que in se -cu-lum, et
us - que, et vi-tam us — que in se-cu-lum, et
que, et vi-tam us — que in se-cu-lum, et vi —
vi — tam us — que, et vi-tam us — — que in se — — cu
vi-tam us — que, et vi-tam us — que in se -cu-
vi-tam us — que in se — — — — — — — — — cu-lum,
vi — tam, et vi-tam us-que in — se-cu-
tam us — que, et vi-tam us -que in se-cu-

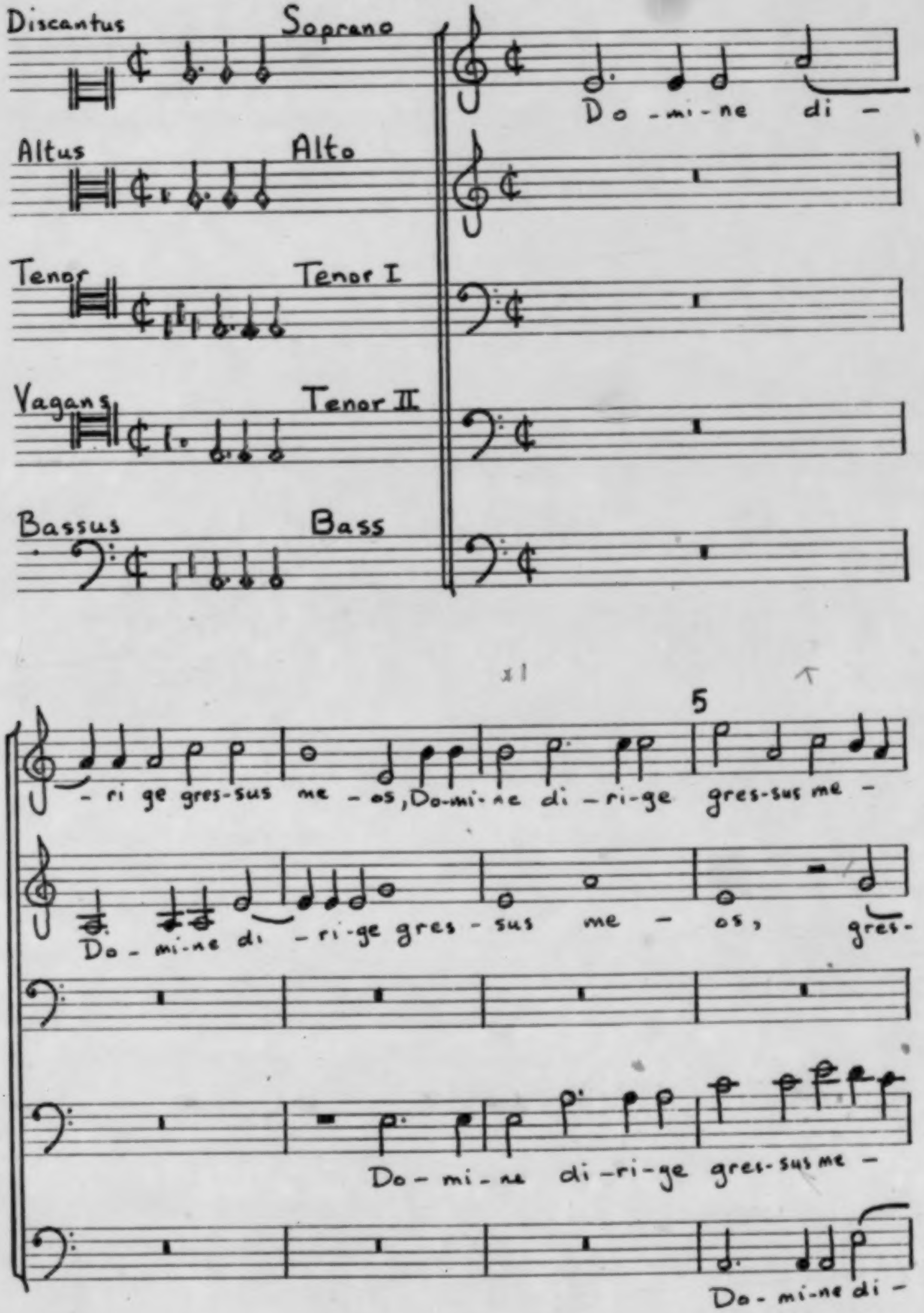

125
lum.
lum, et vi-tam us-que in se- - - cu-lum.
et vi-tam us - que in se- cu-lum.
lum.
lum, et vi-tam us- que in se- cu- lum.

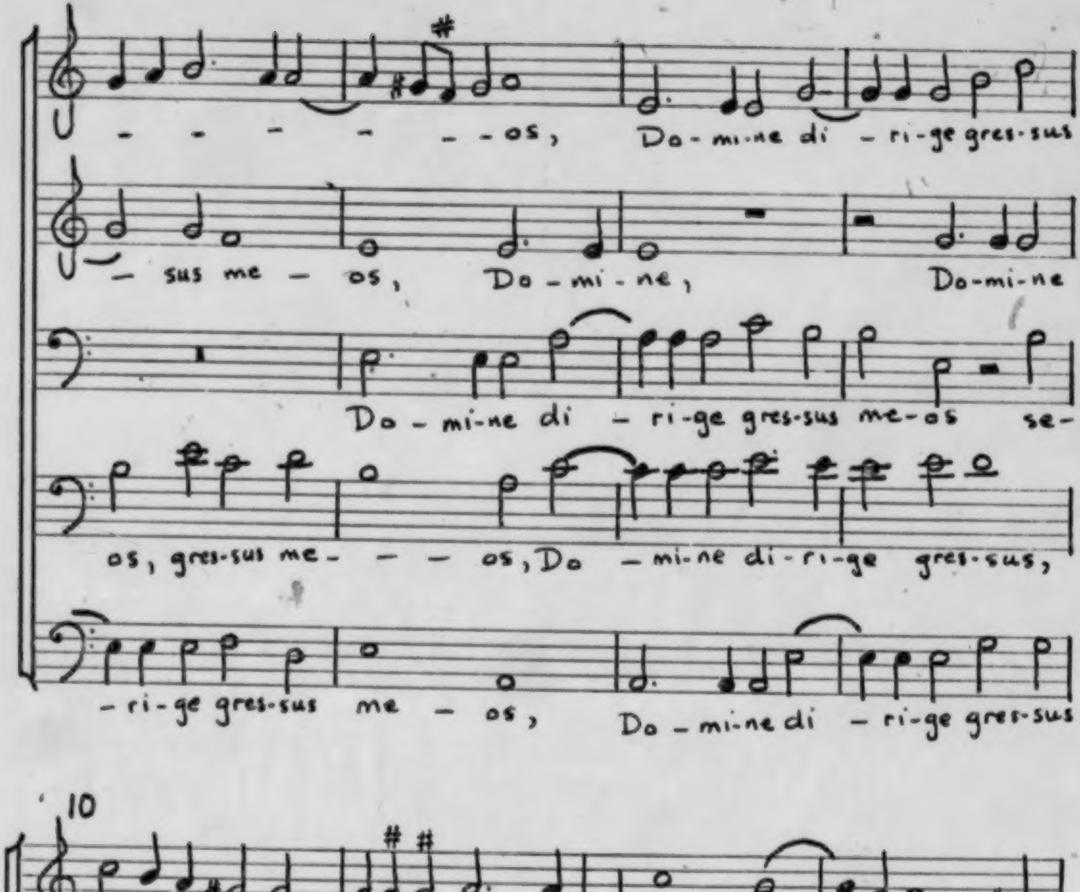
### Psalm 133

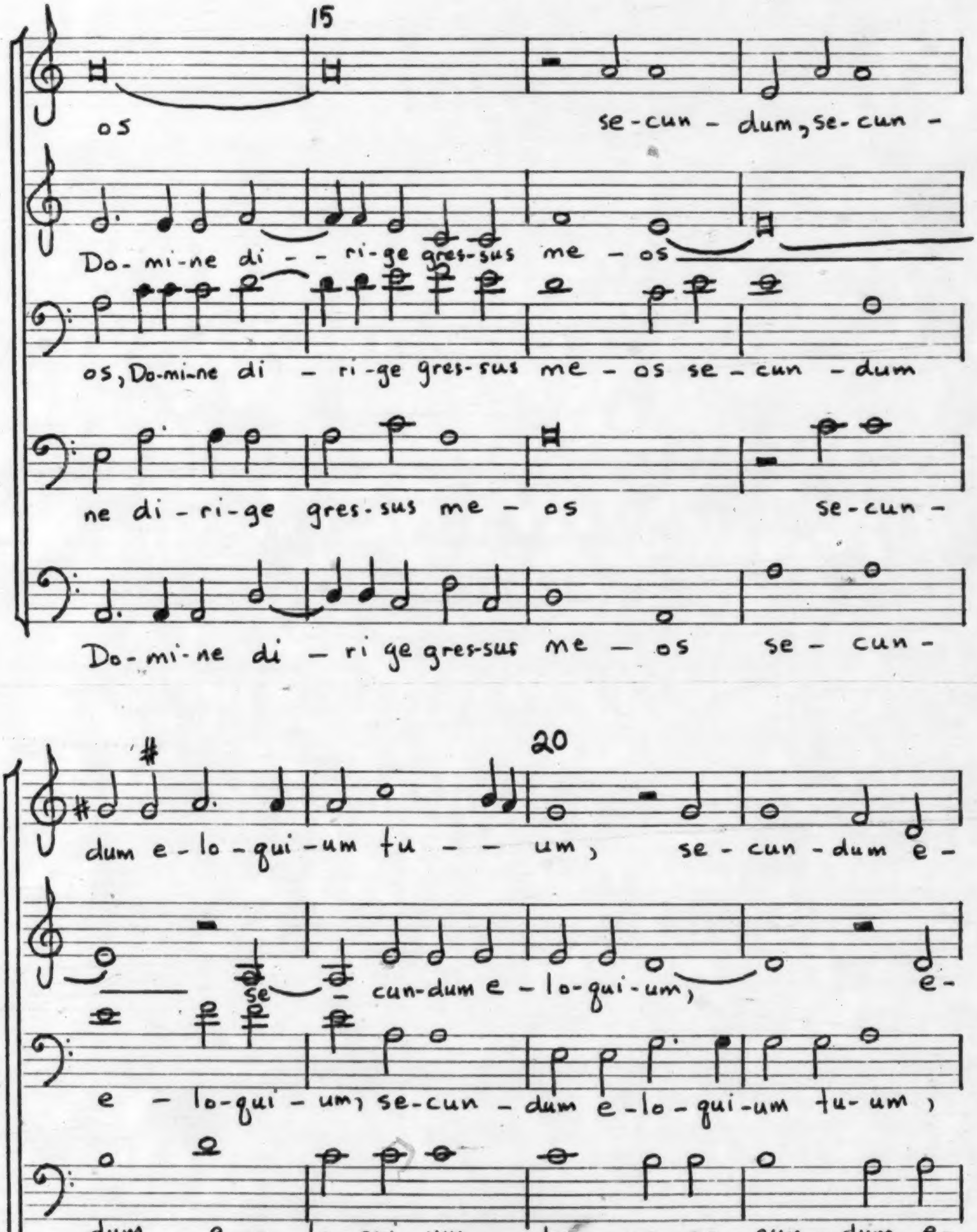
Ecce quam bonum et quam jucundum, habitare fratres in unum. Sicut unguentum in capite, quod descendit in barbam Aaron, quod descendit in oram vestimenti eius, sicut ros Hermon, qui descendit in montem Sion. Quoniam illic promisit Dominus benedictionem, et vitam usque in seculum.

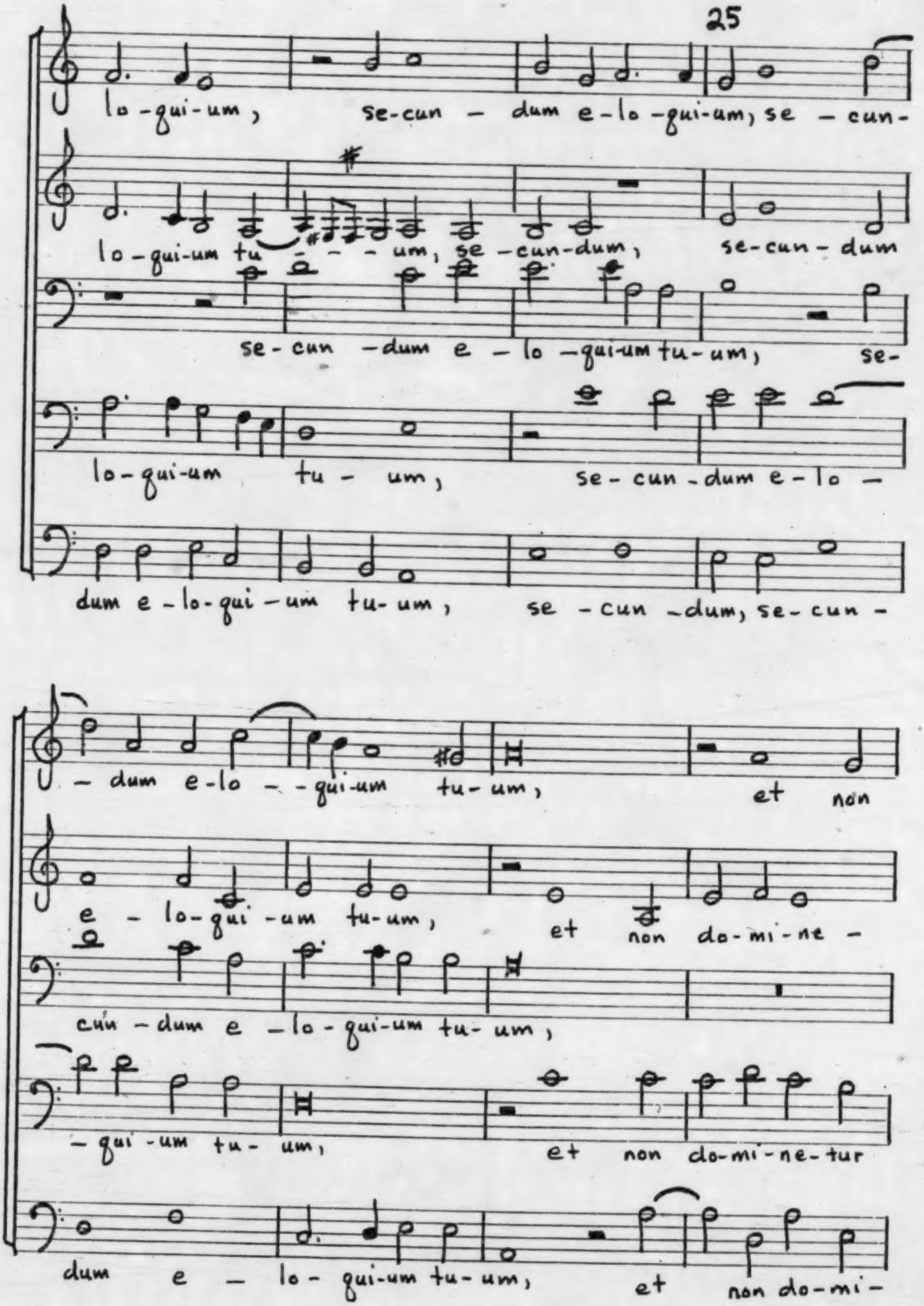
Behold, how good and how pleasant it is for brethren to dwell together in unity. It is like the precious ointment upon the head, that ran down upon the beard , even Aaron's beard: that went down to the skirts of his garments; As the dew of Hermon, and as the dew that descended upon the mountains of Zion: for there the Lord commanded the blessing, even life for evermore.

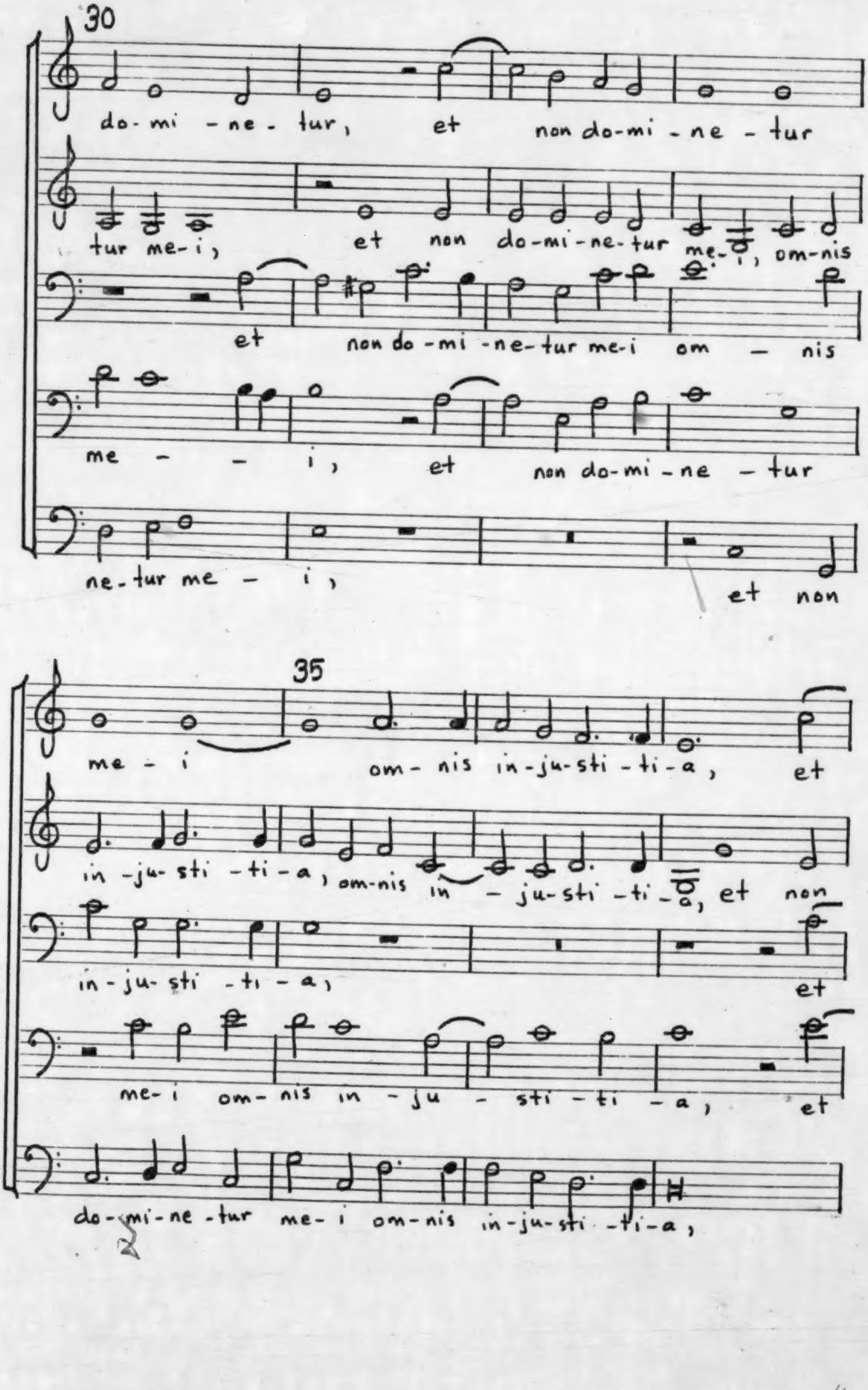
## Domine dirige gressus meos

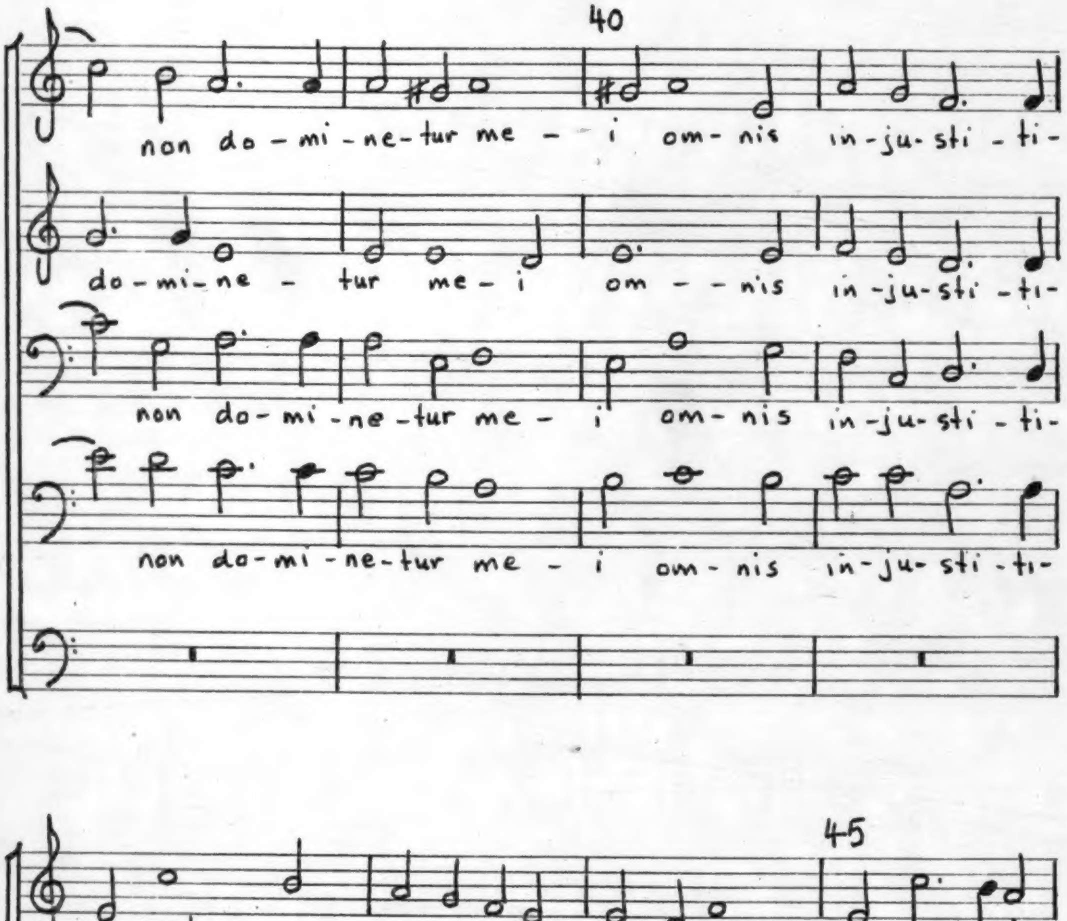

Discantus
Soprano
Do - mi - ne di -
Altus
Alto
Tenor
Tenor I
Vagans
Tenor II
Bassus
Bass
5
- ri ge gres-sus me - os, Do-mi-ne di - ri-ge gres-sus me -
Do - mi-ne di - ri-ge gres - sus me - os, gres-
Do - mi - ne di - ri - ge gres-sus me -
Do - mi-ne di -

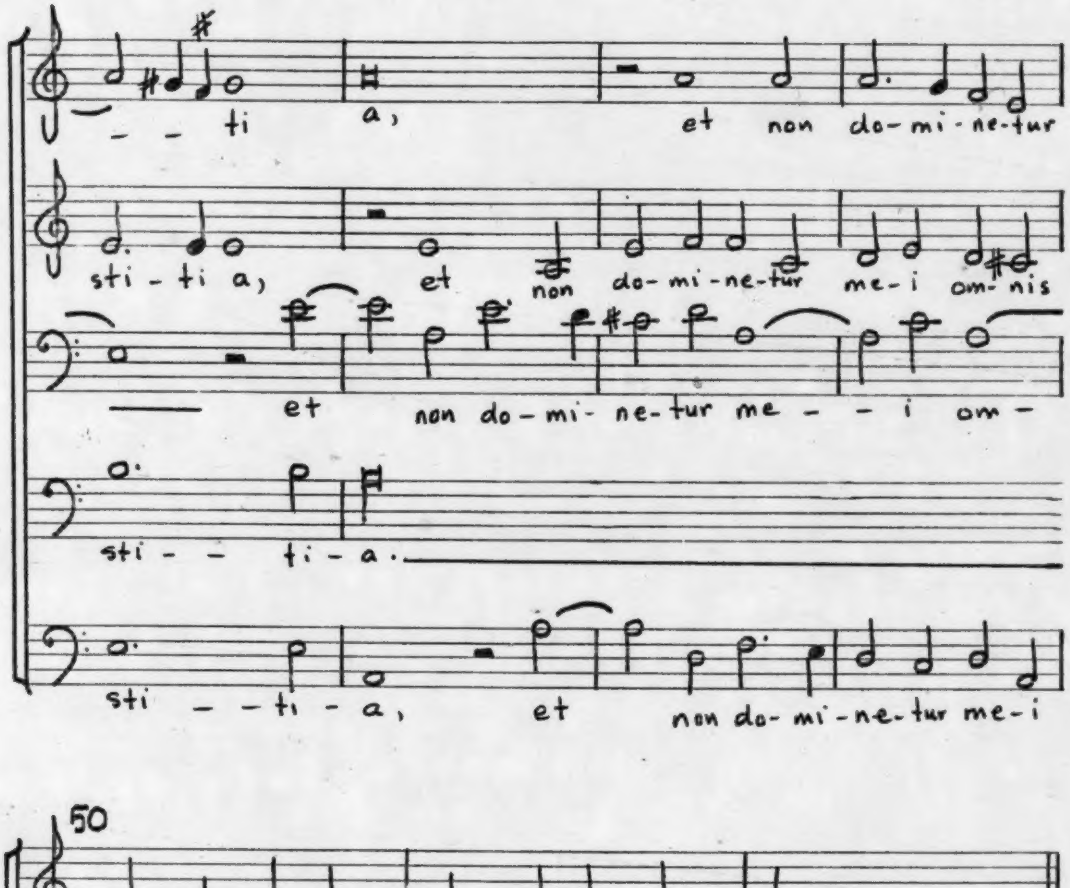

- - - - - - os, Do - mi-ne di - ri-ge gres-sus
- sus me - os, Do - mi - ne, Do-mi-ne
Do - mi-ne di - ri-ge gres-sus me-os se-
os, gres-sus me- - - os, Do - mi-ne di-ri-ge gres-sus,
- ri-ge gres-sus me - os, Do - mi-ne di - ri-ge gres-sus
10
me - os, Do - mi-ne di - ri-ge gres-sus me - -
di - ri - ge, Do - mi-ne di - ri-ge gres-sus me - os,
cun - dum, Do - mi-ne di - ri - ge gres-sus me - - -
Do - mi-ne di - ri - ge gres-sus me-os, Do-mi-
me - os, Do - mi-ne di-ri-ge gres-sus me - os,


15
os se-cun - dum, se-cun -
Do-mi-ne di - - ri-ge gres-sus me - os
os, Do-mi-ne di - ri-ge gres-sus me - os se - cun - dum
ne di - ri - ge gres-sus me - os se-cun -
Do-mi-ne di - ri ge gres-sus me - os se - cun -
20
dum e - lo - qui - um tu - - - um, se - cun - dum e -
se - cun-dum e - lo-qui-um, e -
e - lo-qui - um, se-cun - dum e-lo - qui-um tu-um,
dum e - lo-qui-um tu - um, se - cun - dum e -
dum e - lo-qui - um tu - um, se - cun -

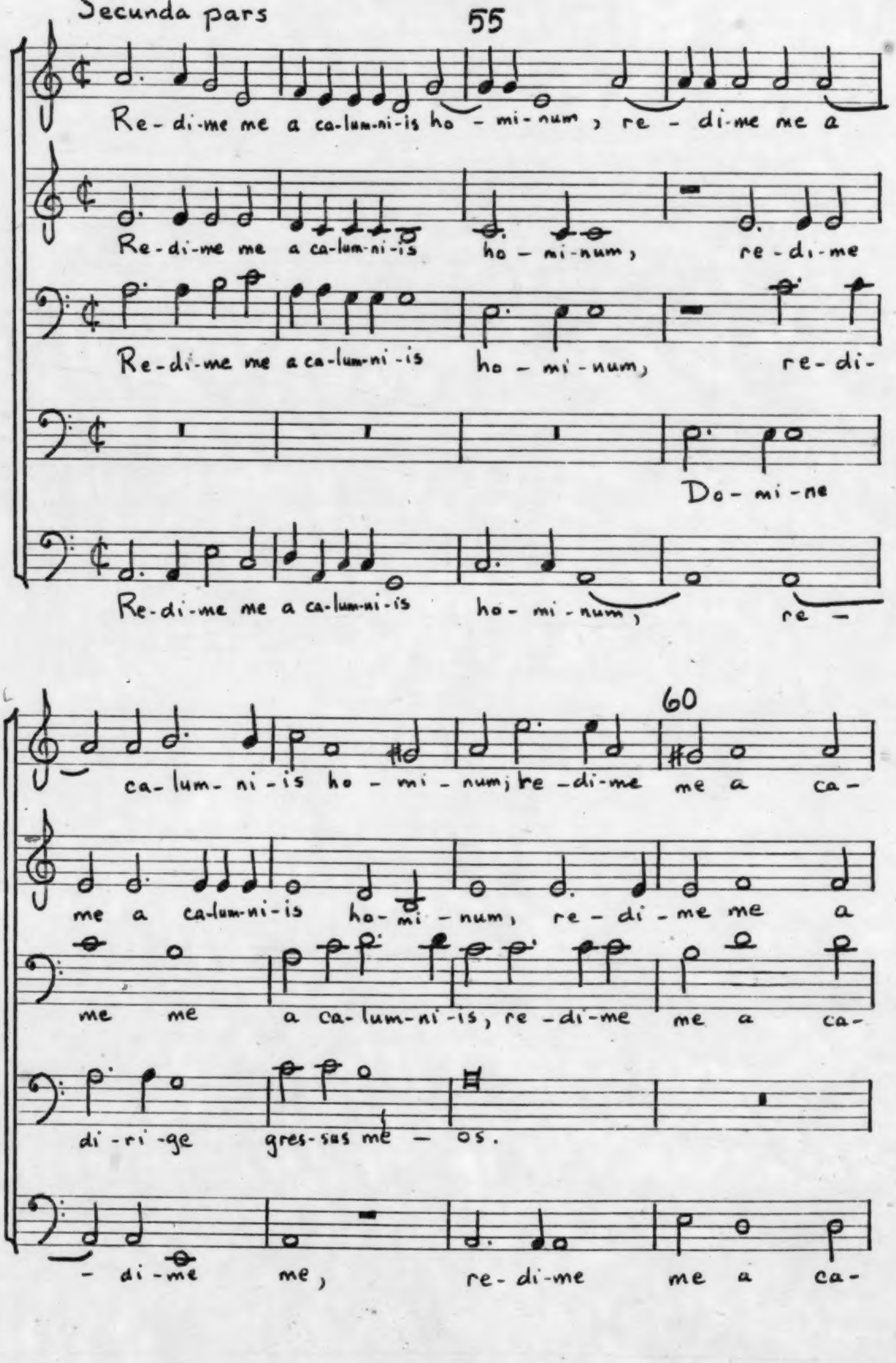

25
lo-qui-um, se-cun - dum e-lo-qui-um, se - cun-
lo-qui-um tu - - - um, se-cun-dum, se-cun-dum
se-cun -dum e - lo-qui-um tu-um, se-
lo-qui-um tu - um, se-cun-dum e-lo -
dum e-lo-qui-um tu-um, se-cun-dum, se-cun -
- dum e-lo - qui-um tu-um, et non
e - lo-qui-um tu-um, et non do-mi-ne -
cun-dum e - lo-qui-um tu-um,
- qui-um tu- um, et non do-mi-ne-tur
dum e - lo- qui-um tu-um, et non do-mi-

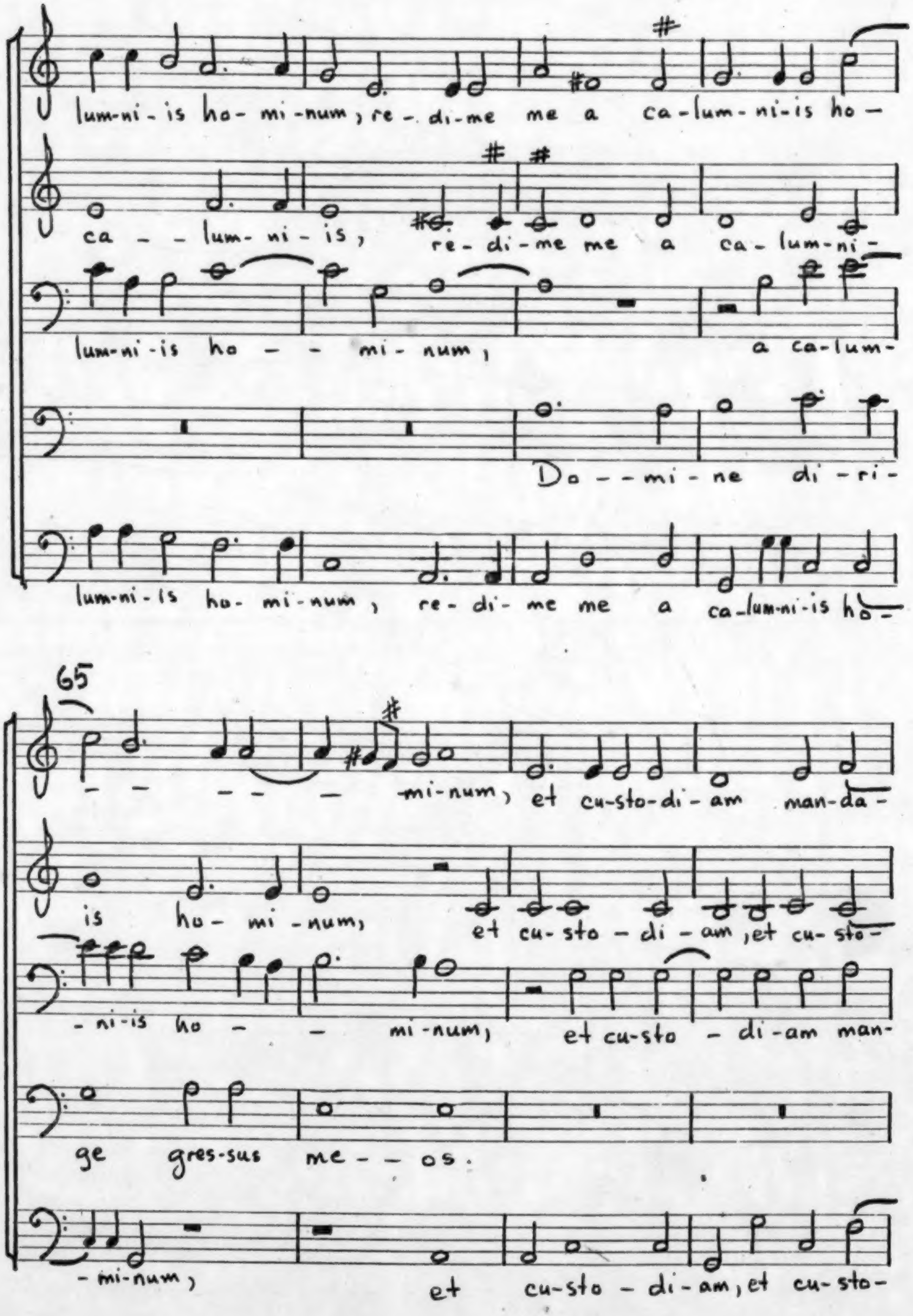

30
do-mi - ne - tur, et non do-mi - ne - tur
tur me-i, et non do-mi-ne-tur me-i, om-nis
et non do-mi - ne-tur me-i om - nis
me - - i, et non do-mi - ne - tur
ne-tur me - i, et non
35
me - i om-nis in-ju-sti - ti - a, et
in -ju-sti - ti - a, om-nis in - ju-sti - ti - a, et non
in - ju-sti - ti - a, et
me-i om- nis in - ju - sti - ti - a, et
do-mi-ne - tur me - i om-nis in-ju-sti - ti - a,

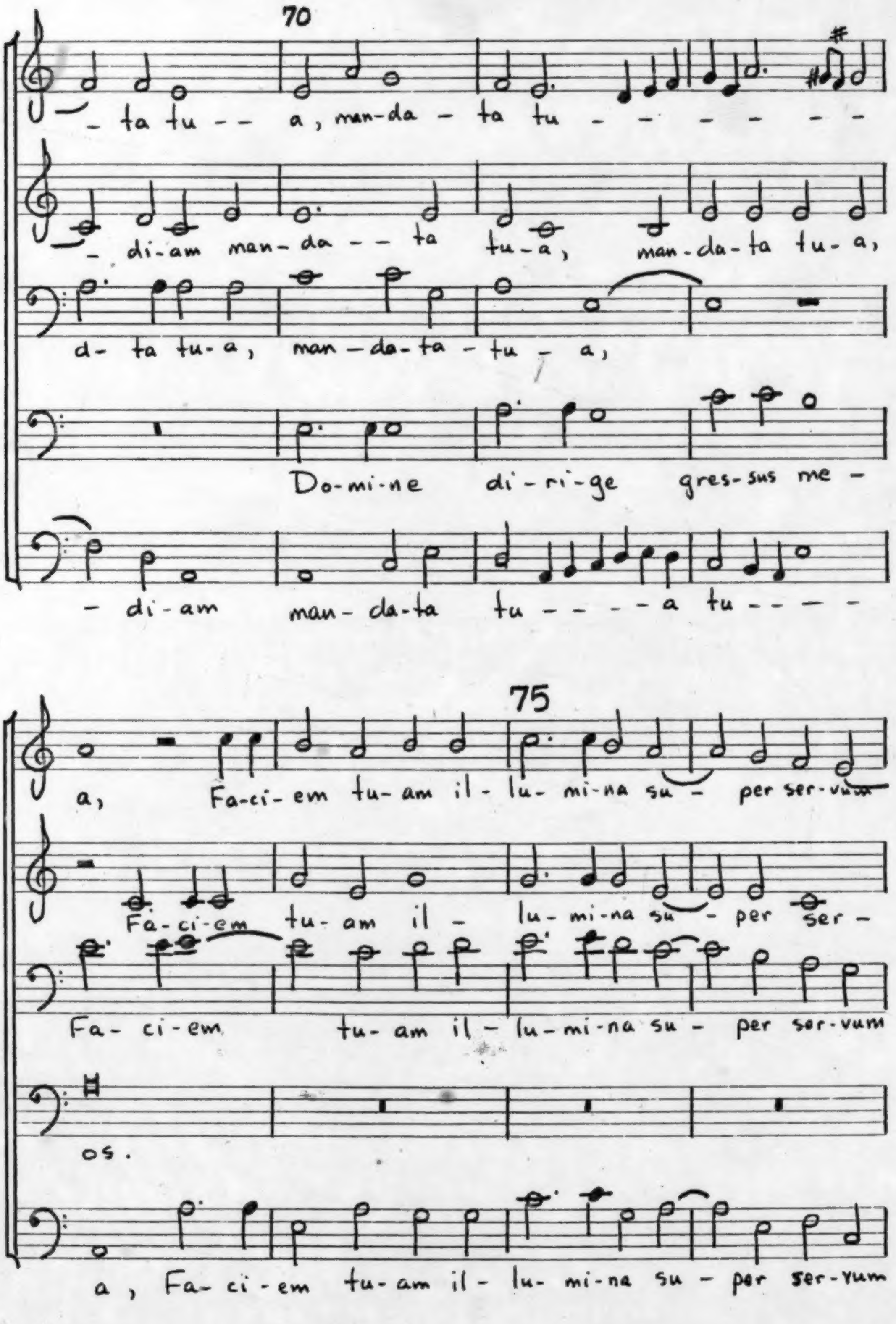

40
non do-mi-ne-tur me - - i om-nis in-ju-sti-ti-
do-mi-ne - tur me-i om - - nis in-ju-sti-ti-
non do-mi-ne-tur me - i om-nis in-ju-sti-ti-
non do-mi-ne-tur me - i om-nis in-ju-sti-ti-
45
a, et non do-mi-ne-tur me-i om - nis in-ju-sti-
a, et non do-mi-ne-tur me-i, om-nis in - ju-
a om - nis in-ju-sti-ti-a
a, et non do-mi-ne-tur me-i om-nis in-ju-
et non do-mi-ne-tur me-i om - nis in-ju-

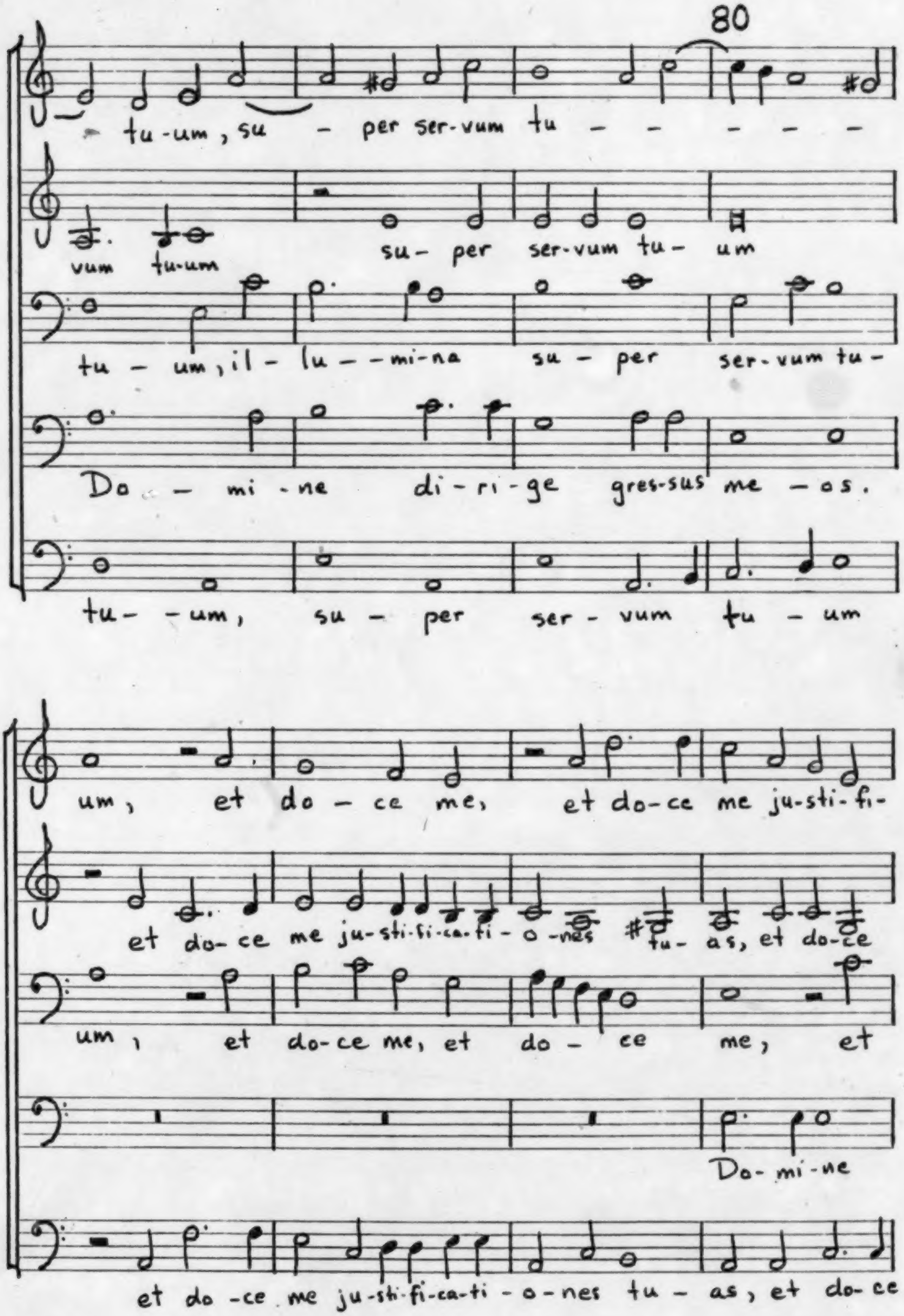

– – ti a, et non do-mi-ne-tur
sti-ti a, et non do-mi-ne-tur me-i om-nis
et non do-mi-ne-tur me – – i om –
sti – – ti – a.
sti – – ti – a, et non do-mi-ne-tur me-i
50
me-i om-nes in-ju-sti-ti – a.
in – – ju – sti – – ti – – – a.
– nis in-ju-sti – ti – – a.
om-nis in-ju- sti – – – – ti – a.

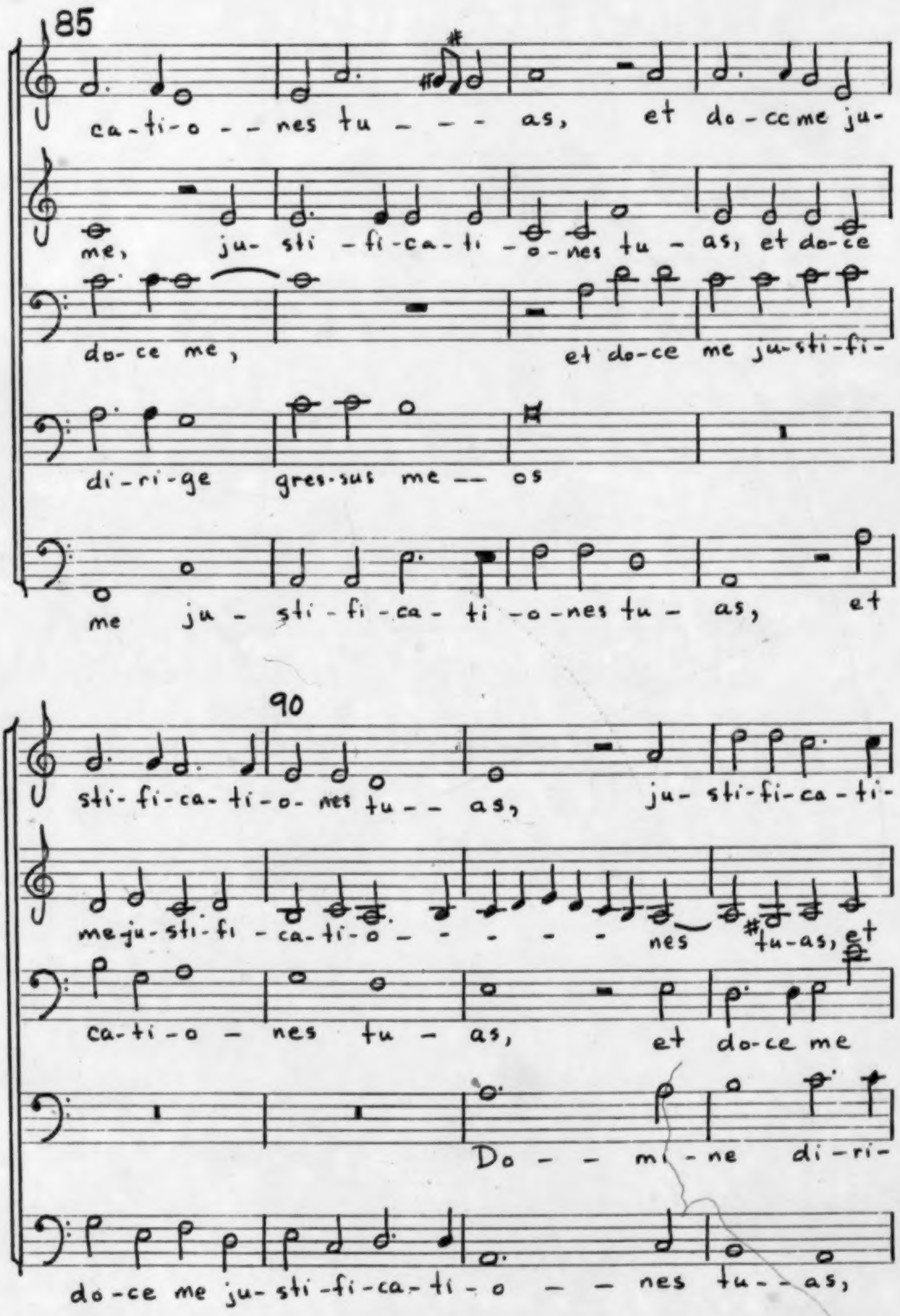
## Secunda pars

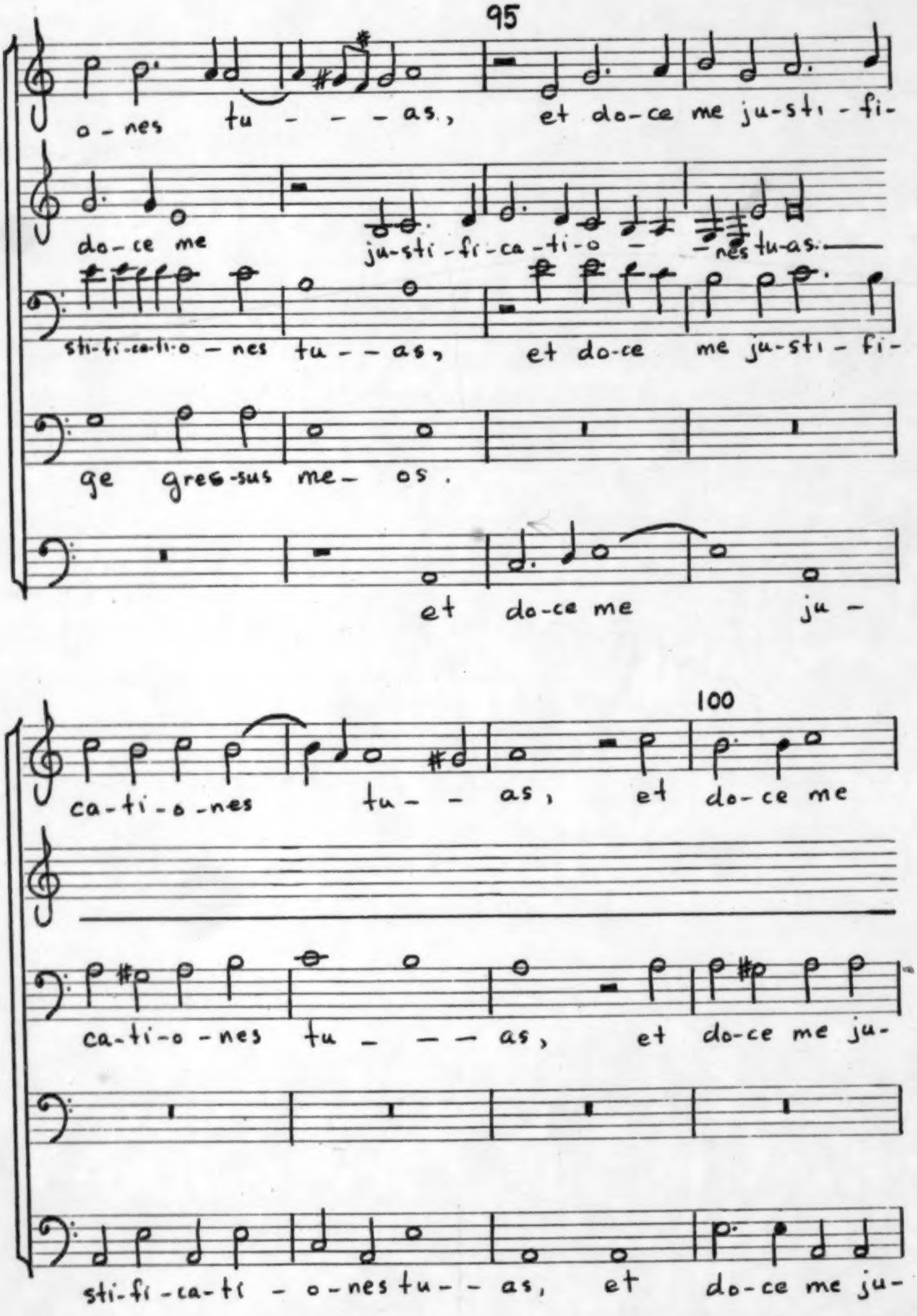

55
Re-di-me me a ca-lum-ni-is ho - mi-num, re - di-me me a
Re-di-me me a ca-lum-ni-is ho - mi-num, re - di-me
Re-di-me me a ca-lum-ni-is ho - mi-num, re-di-
Do-mi-ne
Re-di-me me a ca-lum-ni-is ho-mi-num, re -
60
ca-lum-ni-is ho - mi - num; re -di-me me a ca-
me a ca-lum-ni-is ho-mi - num, re - di - me me a
me me a ca-lum-ni-is, re -di-me me a ca-
di-ri-ge gres-sus me - os.
- di-me me, re-di-me me a ca-

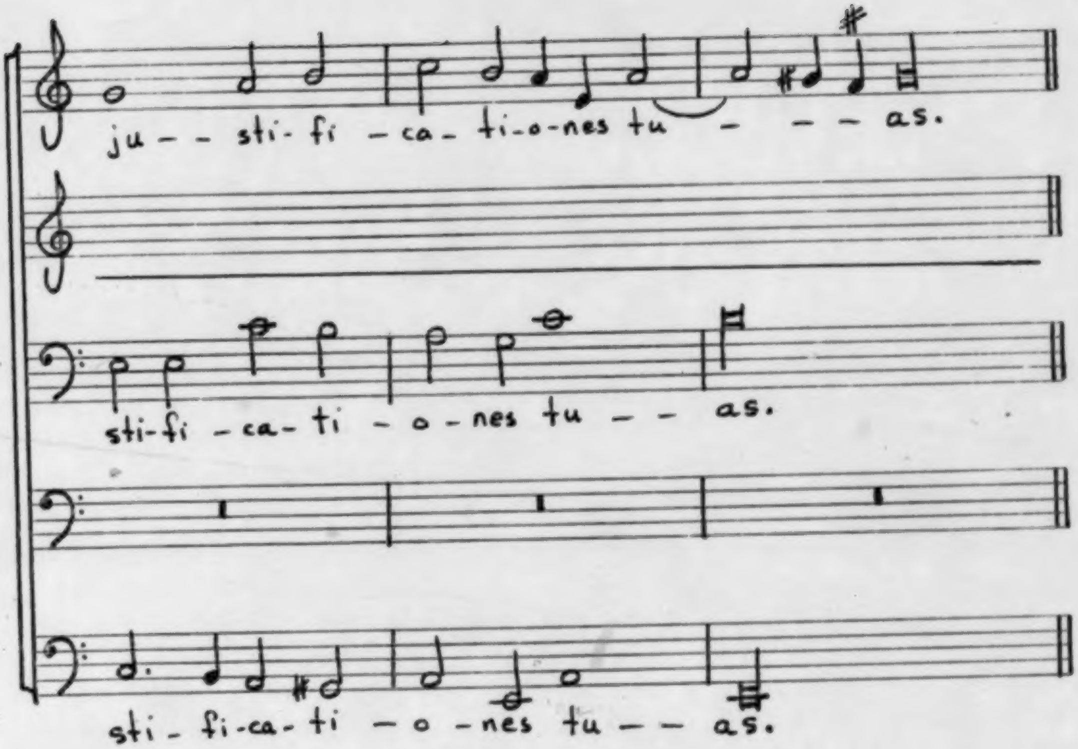

lum-ni-is ho-mi-num, re-di-me me a ca-lum-ni-is ho-
ca - - lum-ni-is, re-di-me me a ca-lum-ni-
lum-ni-is ho - - mi-num, a ca-lum-
Do - - mi-ne di-ri-
lum-ni-is ho-mi-num, re-di-me me a ca-lum-ni-is ho-
65
- - - - - mi-num, et cu-sto-di-am man-da-
is ho-mi-num, et cu-sto-di-am, et cu-sto-
-ni-is ho - - mi-num, et cu-sto-di-am man-
ge gres-sus me - - os.
-mi-num, et cu-sto-di-am, et cu-sto-


70
- ta tu - - a, man-da - ta tu - - - - - - -
- di-am man-da - - ta tu-a, man-da-ta tu-a,
d- ta tu-a, man-da-ta - tu - a,
Do-mi-ne di-ri-ge gres-sus me -
- di-am man-da-ta tu - - - - a tu - - - -
75
a, Fa-ci-em tu-am il-lu-mi-na su - per ser-vum
Fa-ci-em tu-am il - lu-mi-na su - per ser -
Fa-ci-em tu-am il - lu-mi-na su - per ser-vum
os.
a, Fa-ci-em tu-am il - lu- mi-na su - per ser-vum


80
tu-um, su - per ser-vum tu - - - - - -
vum tu-um su- per ser-vum tu- um
tu - um, il - lu - - mi-na su - per ser-vum tu-
Do - mi - ne di-ri-ge gres-sus me - os.
tu- - um, su - per ser - vum tu - um
um, et do - ce me, et do-ce me ju-sti-fi-
et do-ce me ju-sti-fi-ca-ti - o -nes tu - as, et do-ce
um, et do-ce me, et do - ce me, et
Do- mi-ne
et do -ce me ju-sti-fi-ca-ti - o-nes tu - as, et do-ce


85
ca-ti-o - - nes tu - - - as, et do-ce me ju-
me, ju- sti - fi-ca- ti - o-nes tu - as, et do-ce
do- ce me, et do-ce me ju-sti-fi-
di-ri-ge gres-sus me - - os
me ju - sti - fi - ca - ti - o-nes tu - as, et
90
sti- fi-ca- ti-o- nes tu - - as, ju- sti-fi-ca-ti-
me ju-sti-fi - ca-ti-o - - - - - nes tu-as, et
ca-ti-o - nes tu - as, et do-ce me
Do - - mi - ne di-ri-
do-ce me ju-sti-fi-ca-ti-o - - nes tu- - as,


95
o-nes tu - - - as, et do-ce me ju-sti-fi-
do-ce me ju-sti-fi-ca-ti-o - - nes tu-as.
sti-fi-ca-ti-o-nes tu - - as, et do-ce me ju-sti-fi-
ge gres-sus me- os.
et do-ce me ju-
100
ca-ti-o-nes tu- - as, et do-ce me
ca-ti-o-nes tu - - - as, et do-ce me ju-
sti-fi-ca-ti - o-nes tu- - as, et do-ce me ju-

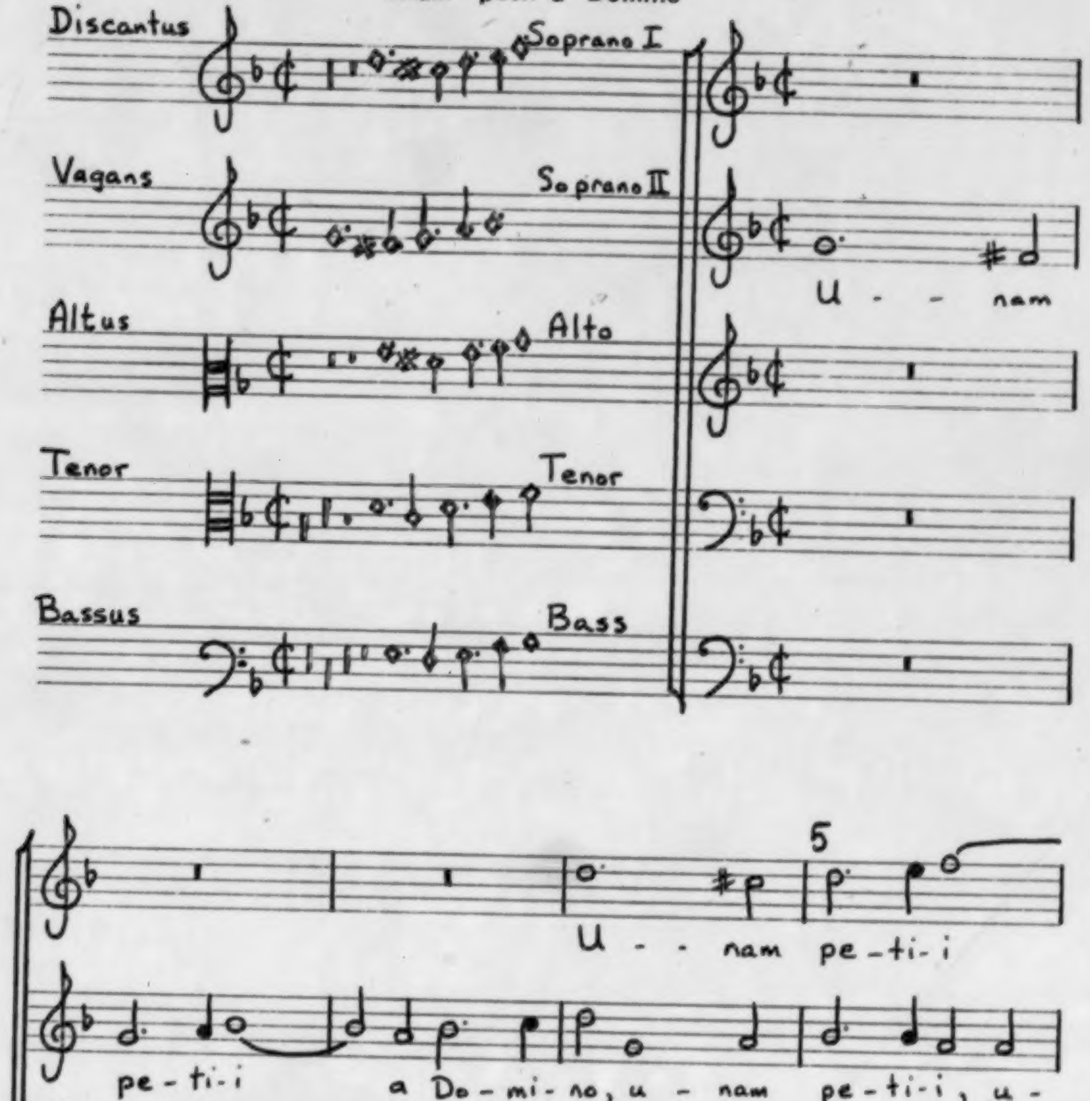

ju - - sti- fi - ca - ti-o-nes tu - - - as.
sti-fi - ca- ti - o - nes tu - - as.
sti - fi-ca- ti - o - nes tu - - as.

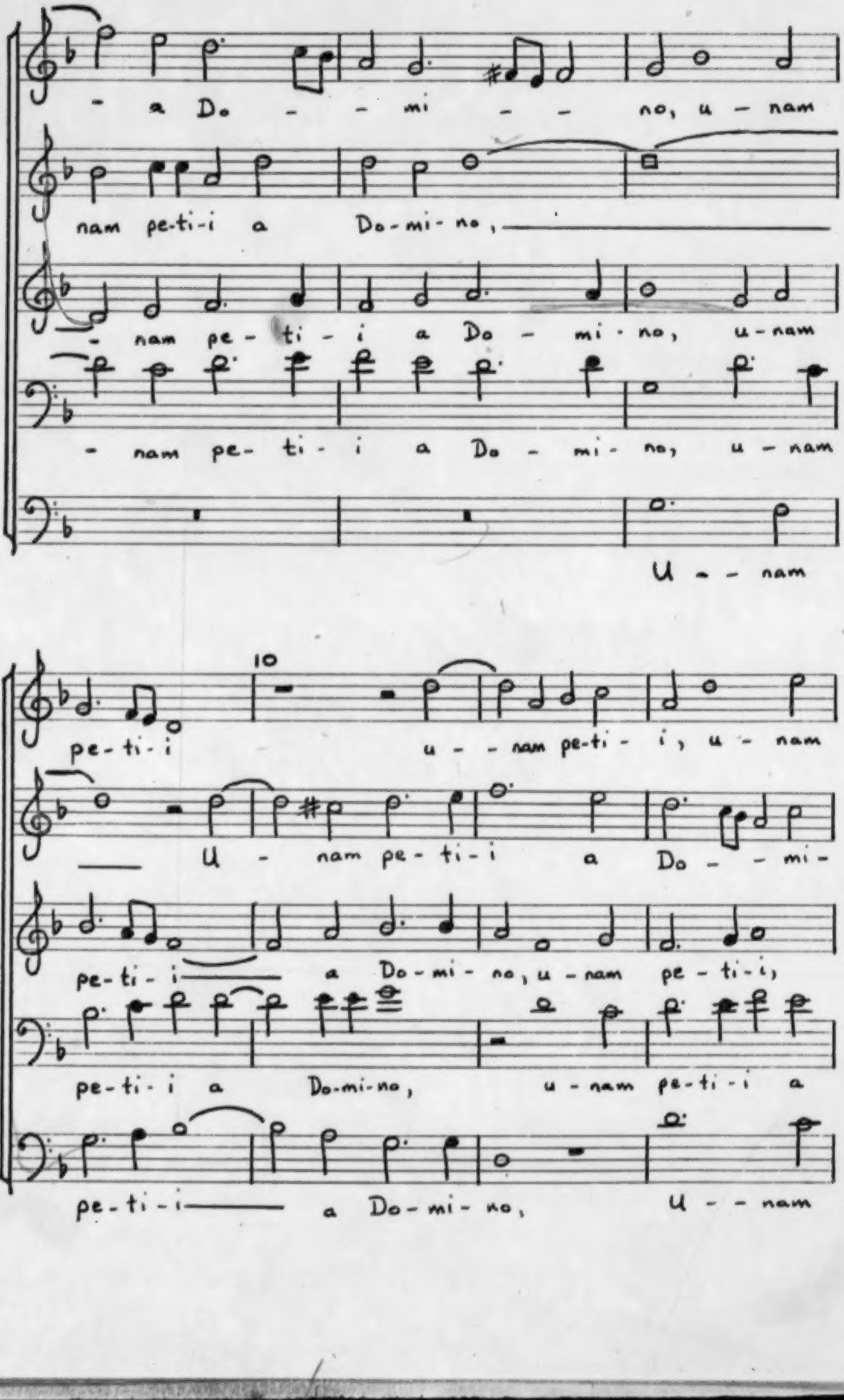
## Psalm 119:133-135

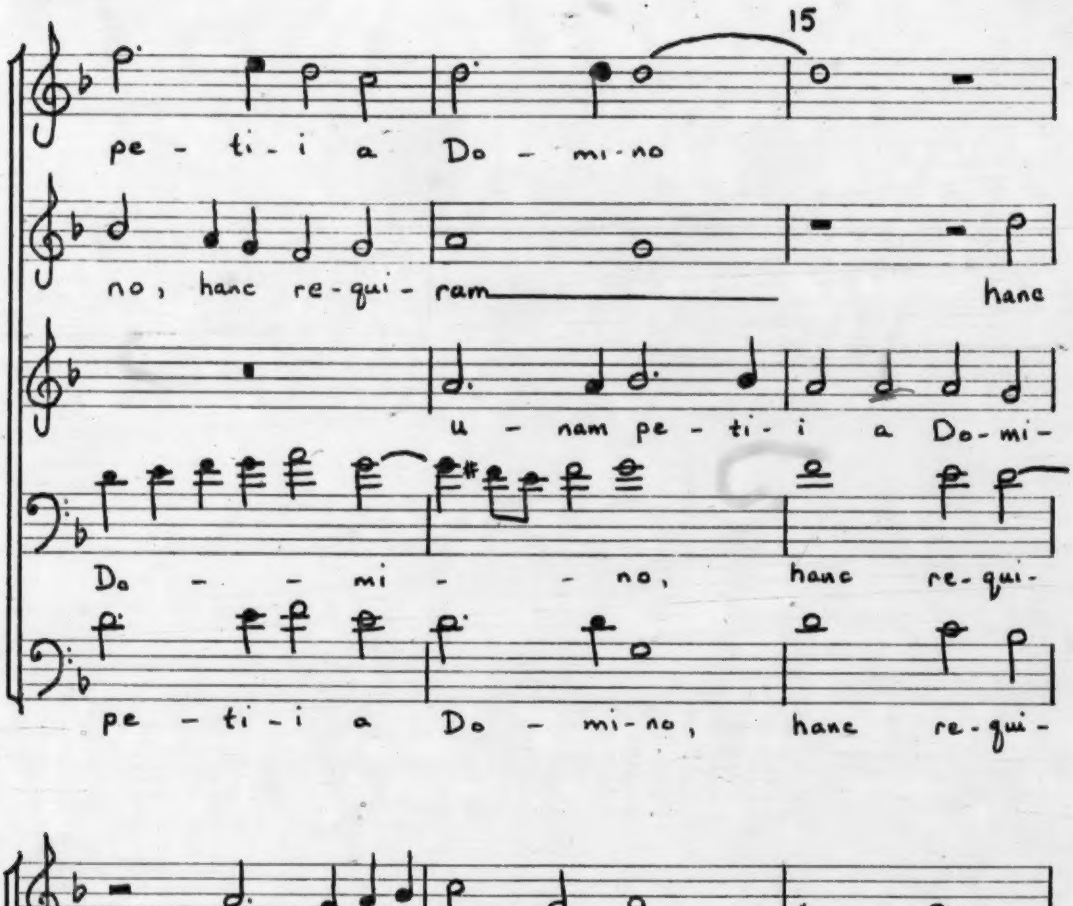
Domine dirige gressus meos, secundum eloquium tuum, et non dominetur mei opmnis injustitia. Redime me a calumniis hominum et custodiam mandata tua, faciem tuam illumina super servum tuum, et doce me justificationes tuas.

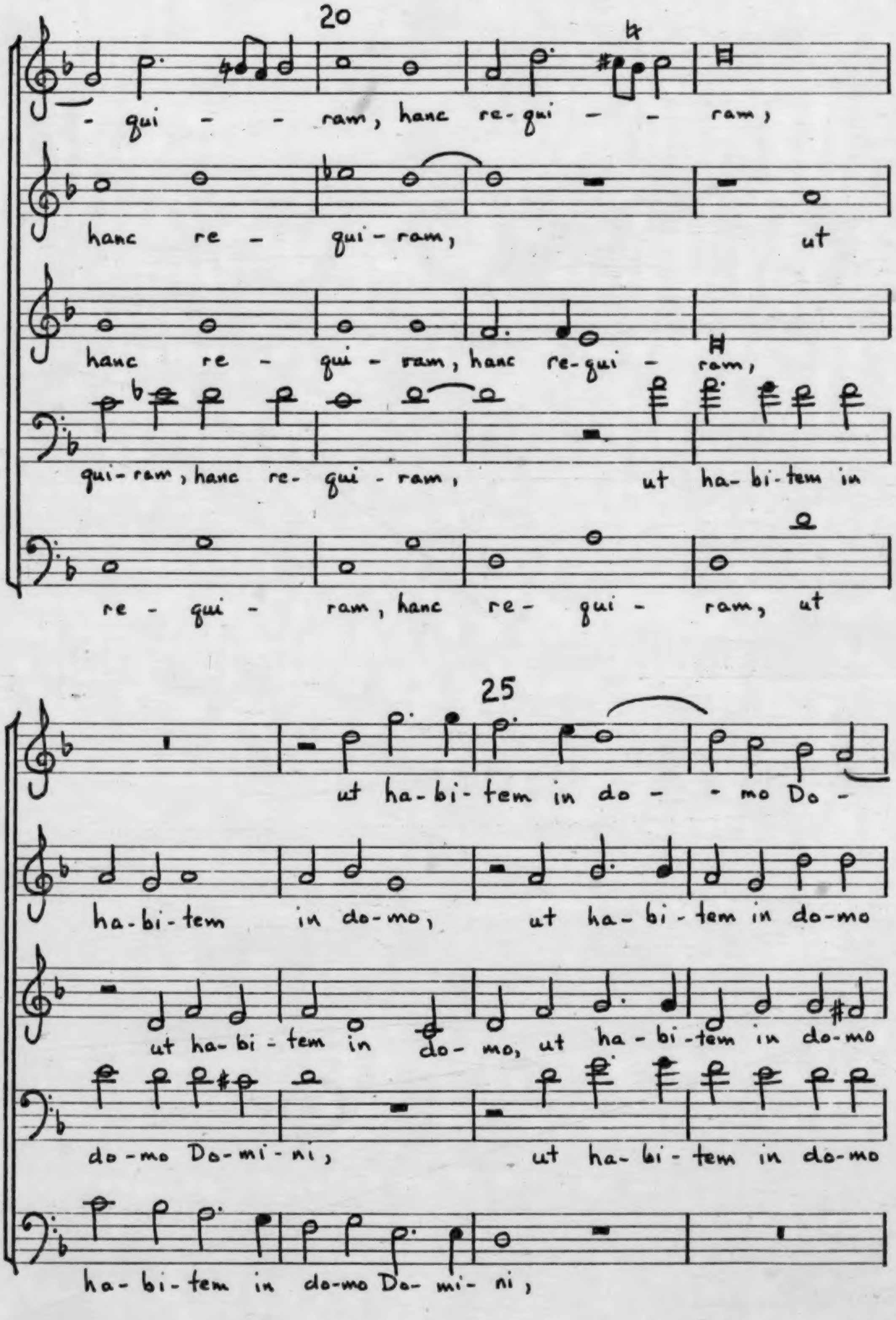
Order my steps in thy word: and let not any iniquity have dominion over me. Deliver me from the oppression of man: so will I keep thy precepts. Make thy face to shine upon thy servant: and teach me thy statutes.

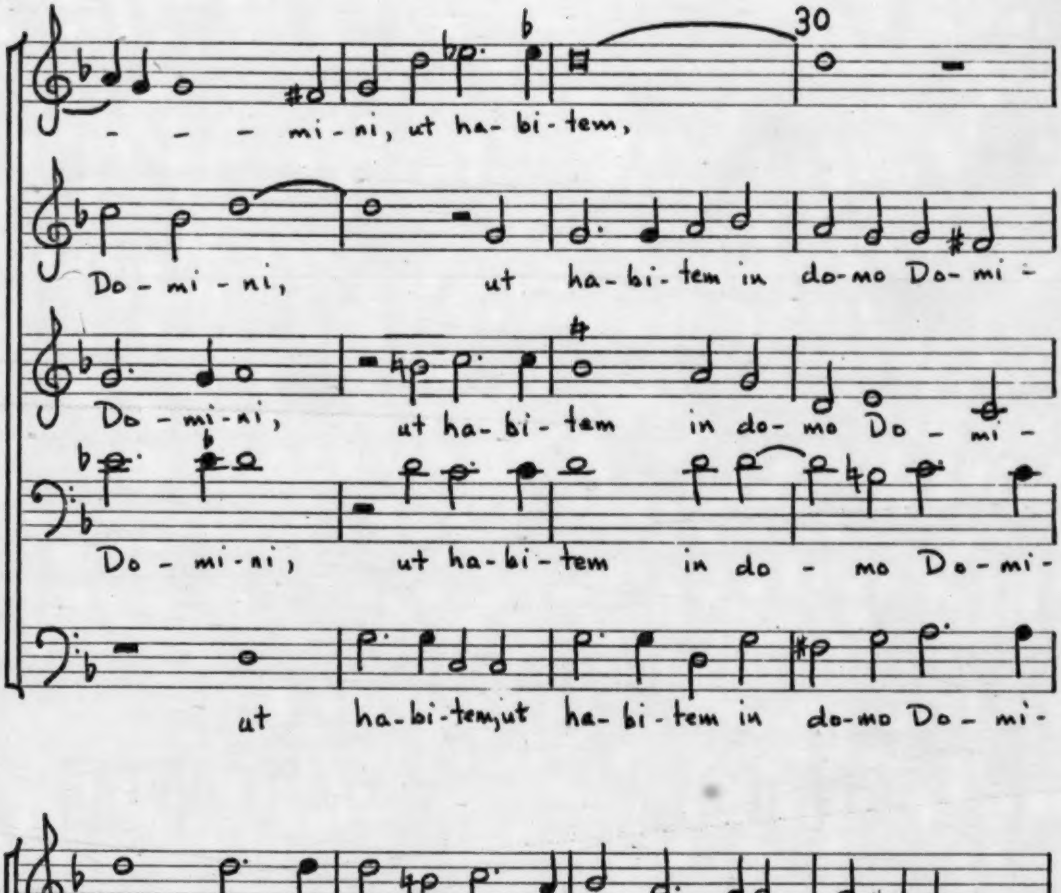
## Unam petii a Domino

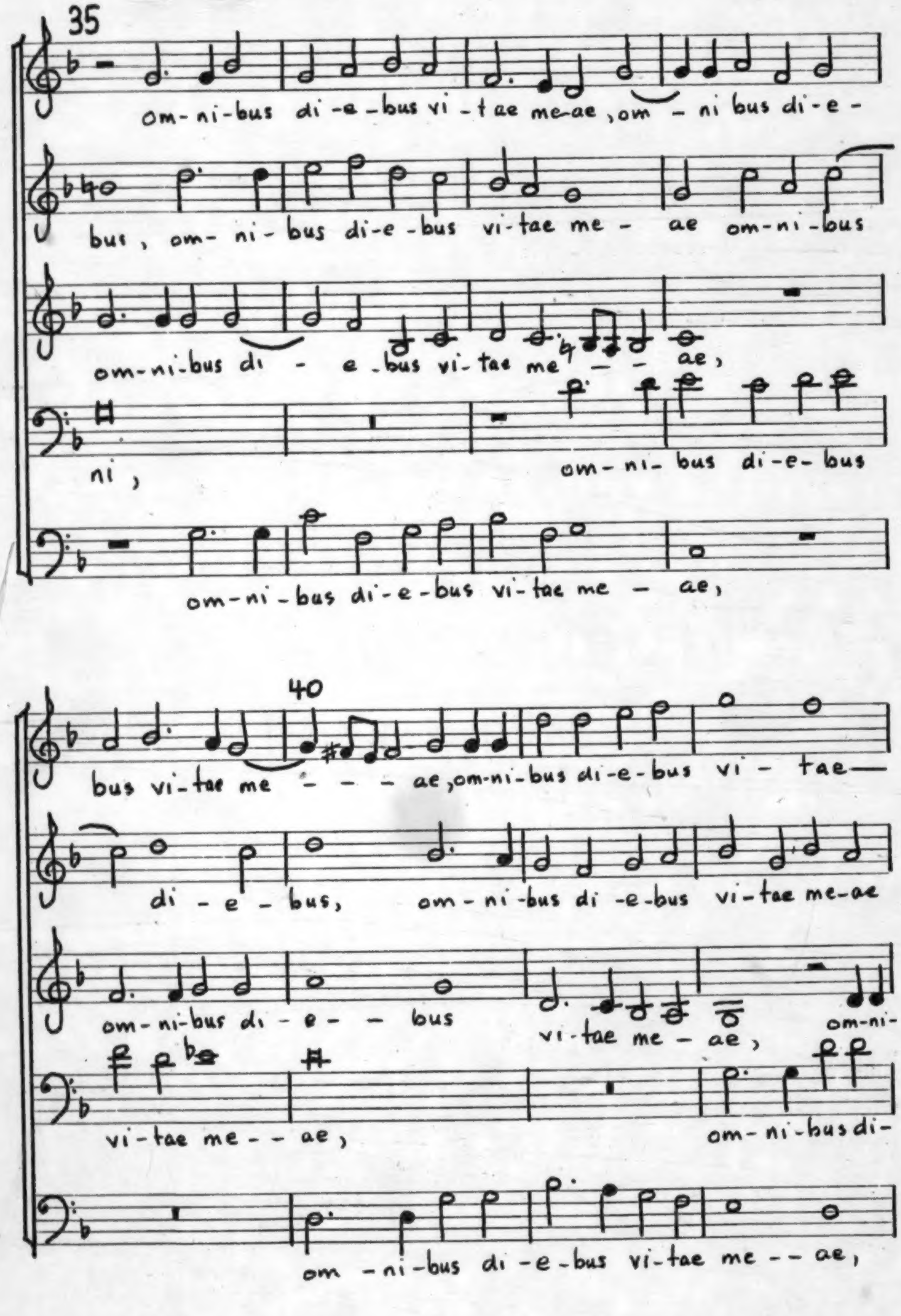

Discantus
Soprano I
Vagans
Soprano II
U - - nam
Altus
Alto
Tenor
Tenor
Bassus
Bass
5
U - - nam pe - ti - i
pe - ti - i a Do - mi - no, u - nam pe - ti - i, u -
U - - nam pe - ti - i a Do - mi - no, u -
U -

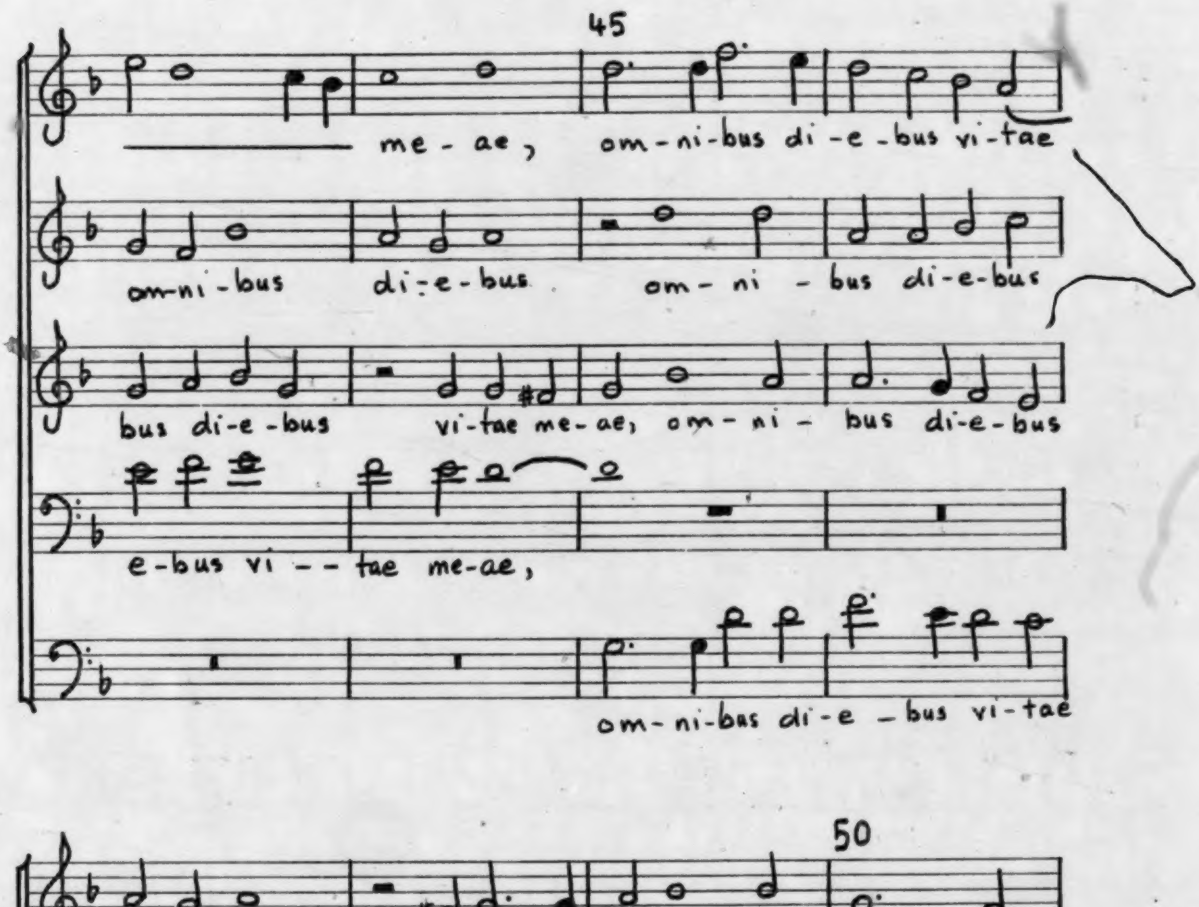

- a Do - - mi - - no, u - nam
nam pe-ti-i a Do-mi-no,
- nam pe - ti - i a Do - mi - no, u-nam
- nam pe- ti - i a Do - mi - no, u - nam
U - - nam
10
pe-ti-i u - - nam pe-ti - i, u - nam
U - nam pe - ti-i a Do - - mi-
pe-ti - i a Do-mi - no, u - nam pe - ti-i,
pe-ti-i a Do-mi-no, u - nam pe-ti - i a
pe-ti-i a Do-mi-no, U - - nam

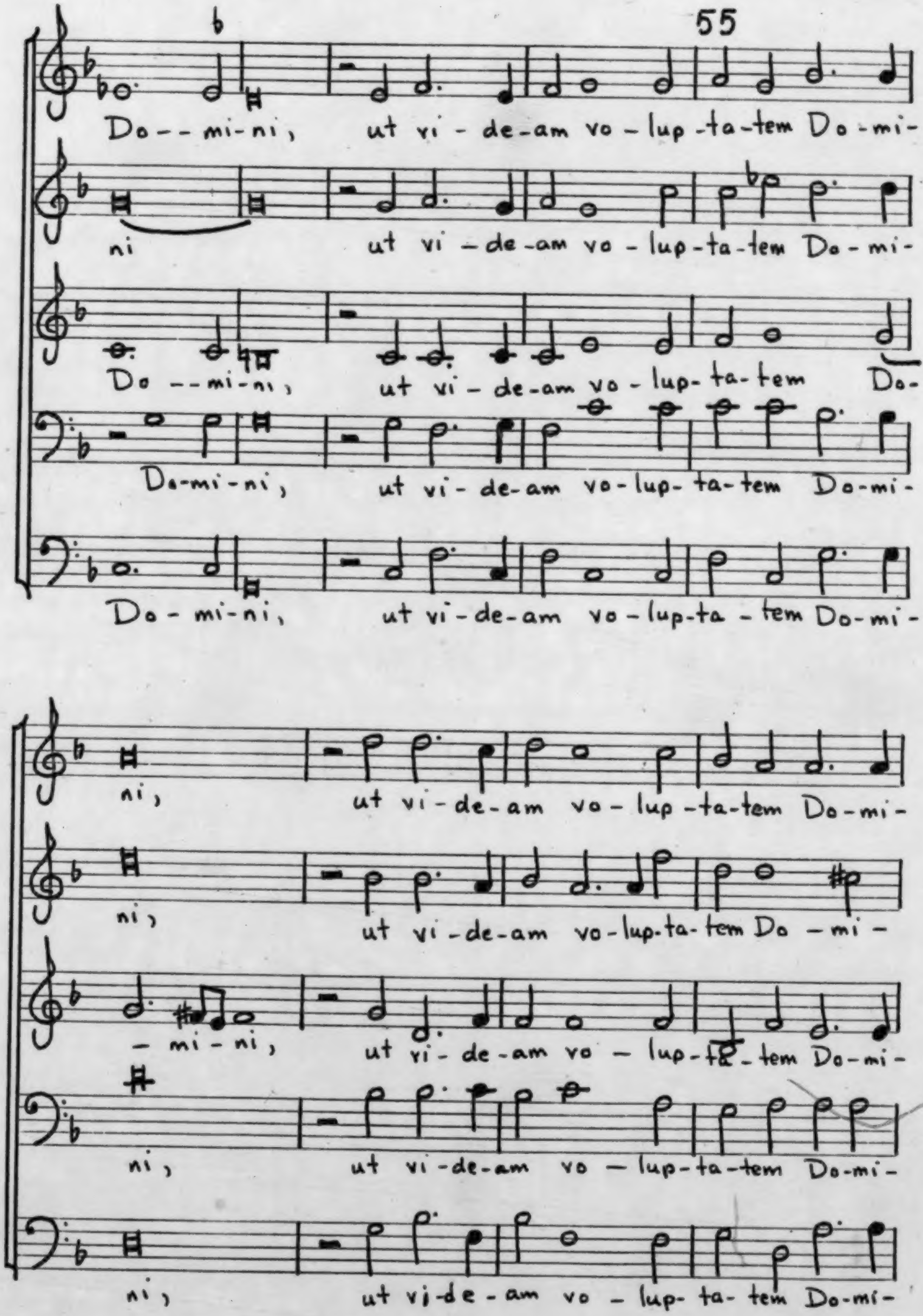

15
pe - ti - i a Do - mi - no
no, hanc re - qui - ram hanc
u - nam pe - ti - i a Do - mi -
Do - - mi - - no, hanc re - qui -
pe - ti - i a Do - mi - no, hanc re - qui -
hanc re - qui - ram, hanc re -
re - qui - ram, hanc re - qui - - ram,
no, hanc re - qui - ram,
- - ram, hanc re - qui - ram, hanc re -
ram, hanc

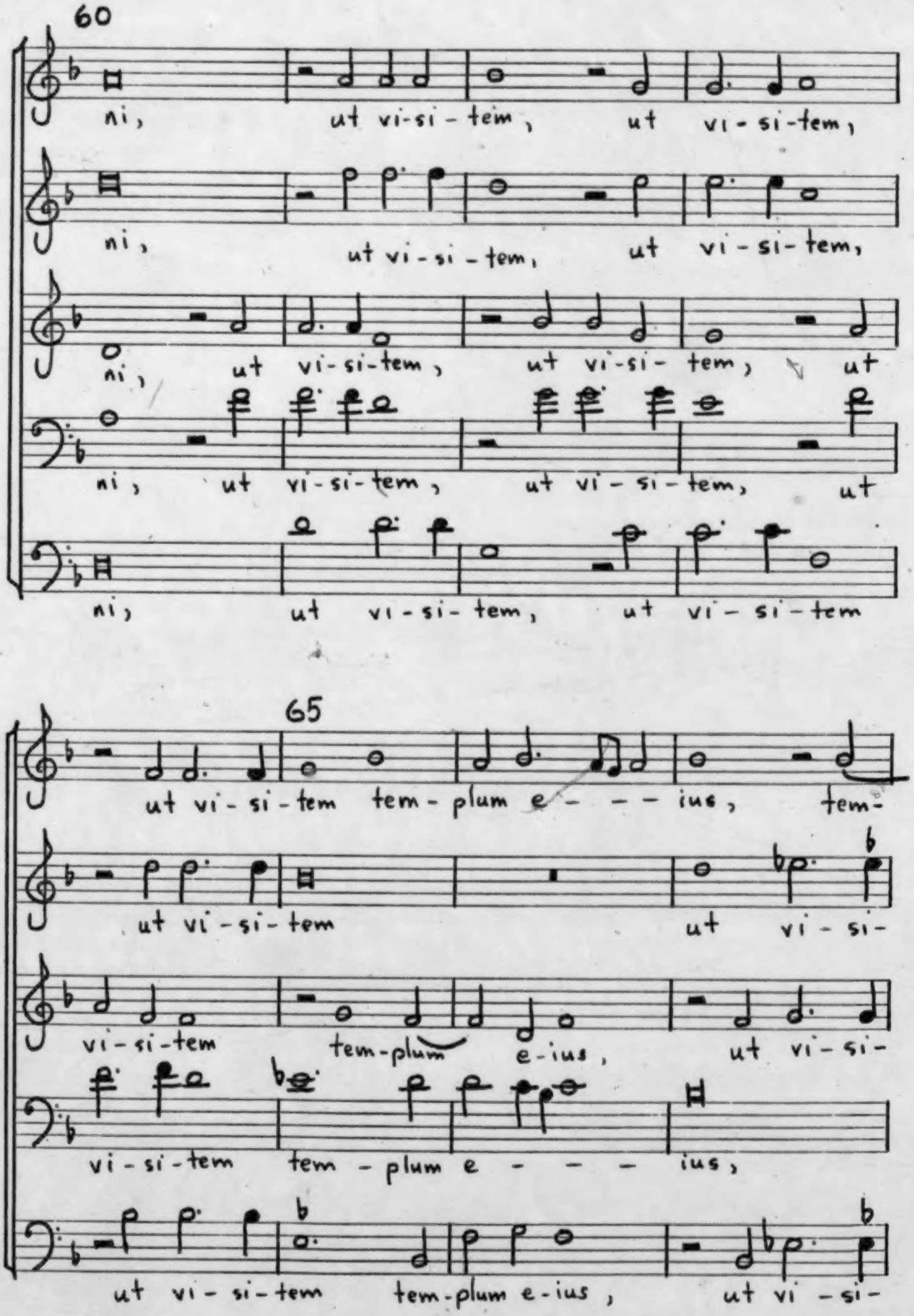

20
- qui - - ram, hanc re- qui - - ram,
hanc re - qui - ram, ut
hanc re - qui - ram, hanc re- qui - ram,
qui - ram, hanc re- qui - ram, ut ha- bi- tem in
re - qui - ram, hanc re- qui - ram, ut
25
ut ha- bi- tem in do - - mo Do -
ha- bi- tem in do- mo, ut ha- bi - tem in do- mo
ut ha- bi - tem in do- mo, ut ha - bi - tem in do- mo
do- mo Do- mi- ni, ut ha- bi - tem in do- mo
ha- bi- tem in do- mo Do- mi- ni,

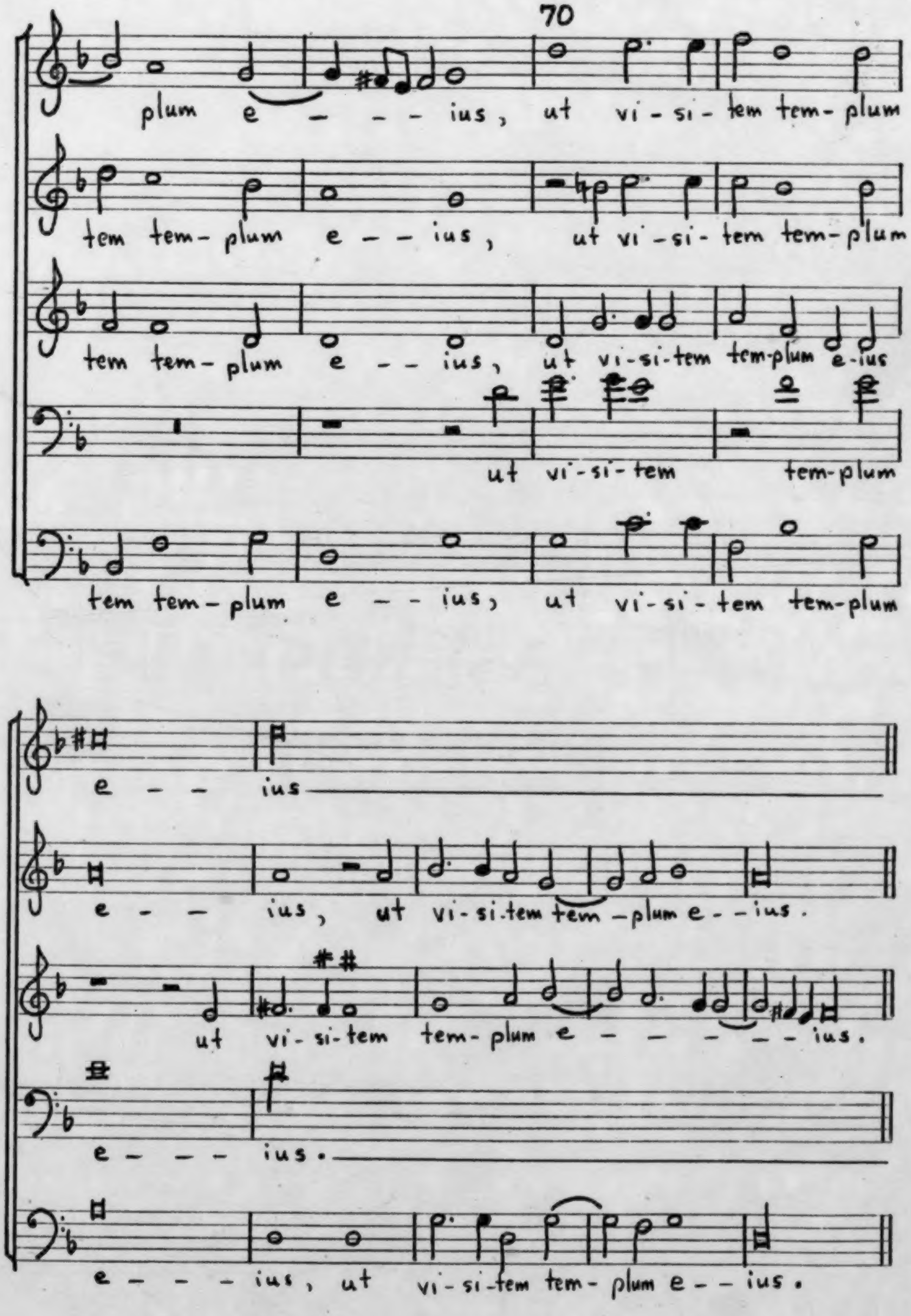

30
- - - mi-ni, ut ha-bi-tem,
Do-mi-ni, ut ha-bi-tem in do-mo Do-mi-
Do-mi-ni, ut ha-bi-tem in do-mo Do-mi-
Do-mi-ni, ut ha-bi-tem in do-mo Do-mi-
ut ha-bi-tem, ut ha-bi-tem in do-mo Do-mi-
ut ha-bi-tem in do-mo Do- - - mi-ni,
ni, ut ha-bi-tem in do-mo Do-mi-ni, om-ni-
ni, ut ha-bi-tem in do-mo Do-mi-mi,
ni, ut ha-bi-tem in do-mo Do--mi
ni, ut ha-bi-tem in do-mo Do-mi-ni,


35
om-ni-bus di-e-bus vi-tae me-ae, om-ni bus di-e-
bus, om-ni-bus di-e-bus vi-tae me-ae om-ni-bus
om-ni-bus di-e-bus vi-tae me-ae,
ni, om-ni-bus di-e-bus
om-ni-bus di-e-bus vi-tae me-ae,
40
bus vi-tae me-ae, om-ni-bus di-e-bus vi-tae—
di-e-bus, om-ni-bus di-e-bus vi-tae me-ae
om-ni-bus di-e-bus vi-tae me-ae, om-ni-
vi-tae me-ae, om-ni-bus di-
om-ni-bus di-e-bus vi-tae me-ae,

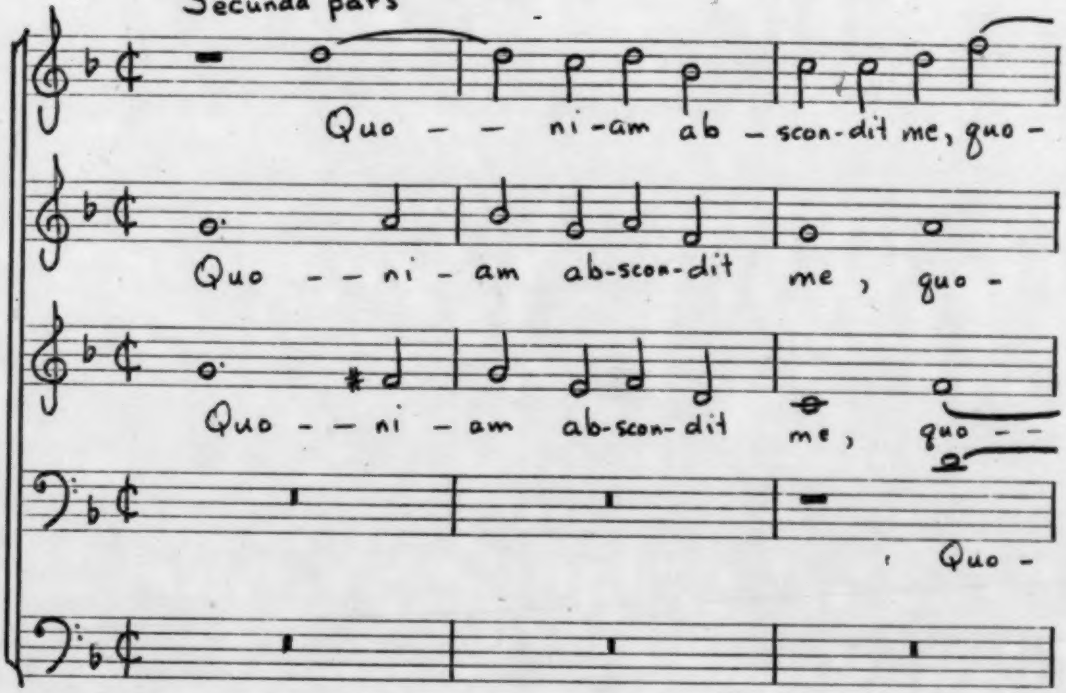

45
me - ae, om - ni - bus di - e - bus vi - tae
om - ni - bus di - e - bus om - ni - bus di - e - bus
bus di - e - bus vi - tae me - ae, om - ni - bus di - e - bus
e - bus vi - - tae me - ae,
om - ni - bus di - e - bus vi - tae
50
me - ae, ut vi - de - am vo - lup - ta - - tem
vi - tae me - ae, ut vi - de - am vo - lup - ta - tem Do - mi -
vi - tae me - - ae, ut vi - de - am vo - lup - ta - - tem
ut vi - de - am vo - lup - ta - tem Do - mi - ni,
me - ae, ut vi - de - am vo - lup - ta - - tem

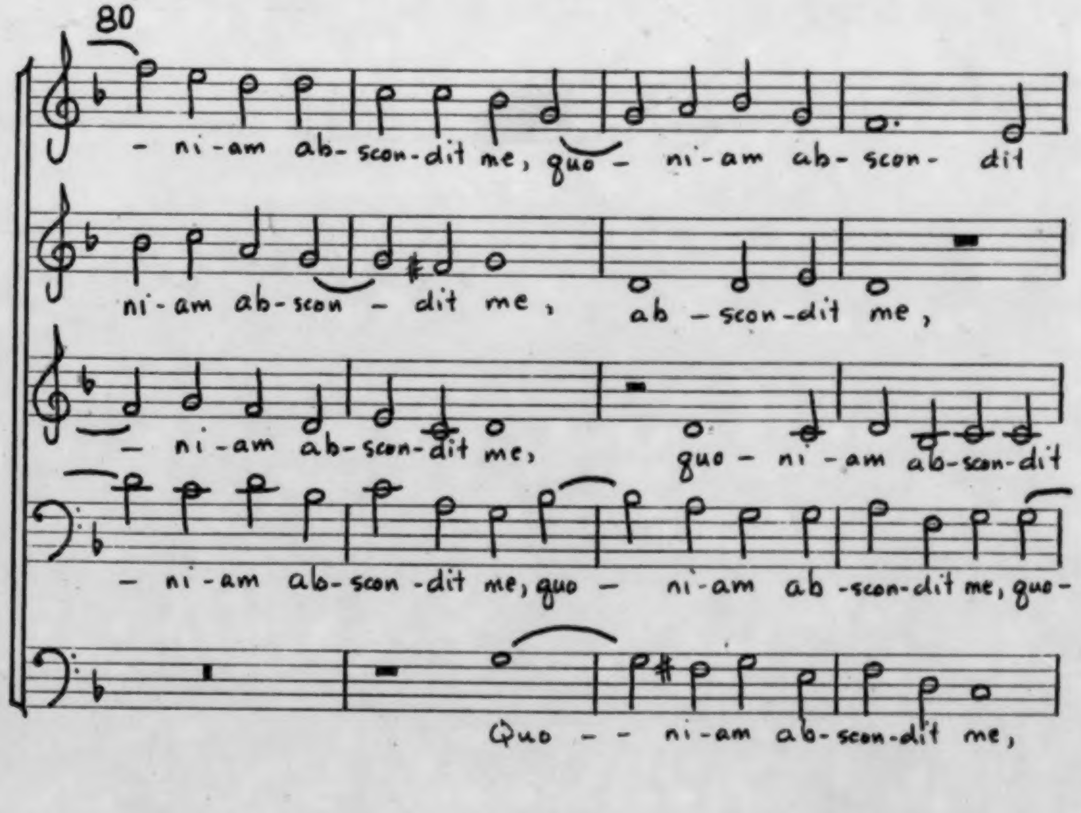

55
Do--mi-ni, ut vi-de-am vo-lup-ta-tem Do-mi-
ni ut vi-de-am vo-lup-ta-tem Do-mi-
Do--mi-ni, ut vi-de-am vo-lup-ta-tem Do-
Do-mi-ni, ut vi-de-am vo-lup-ta-tem Do-mi-
Do-mi-ni, ut vi-de-am vo-lup-ta-tem Do-mi-
ni, ut vi-de-am vo-lup-ta-tem Do-mi-
ni, ut vi-de-am vo-lup-ta-tem Do-mi-
-mi-ni, ut vi-de-am vo-lup-ta-tem Do-mi-
ni, ut vi-de-am vo-lup-ta-tem Do-mi-
ni, ut vi-de-am vo-lup-ta-tem Do-mi-

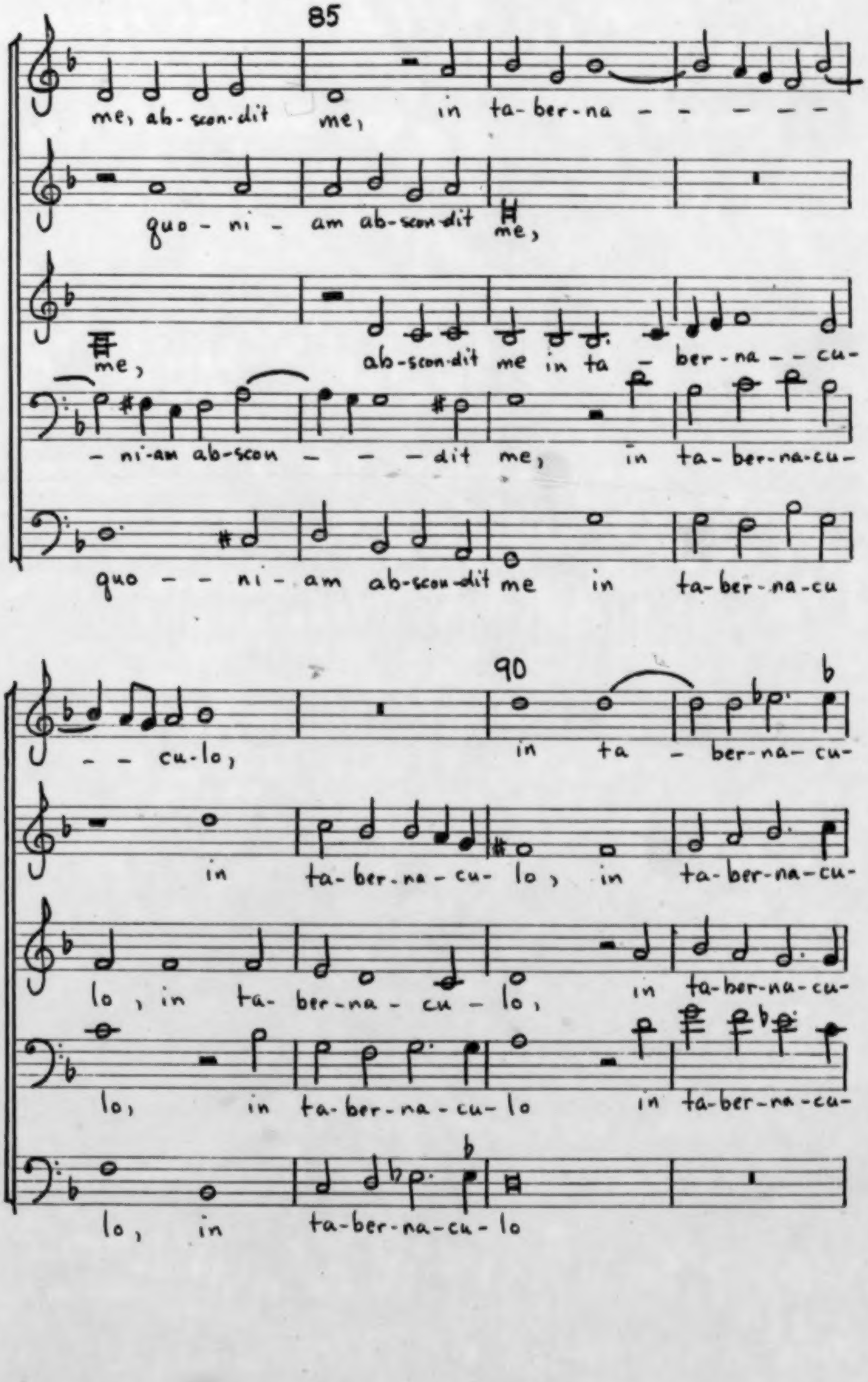

60
ni, ut vi-si-tem, ut vi-si-tem,
ni, ut vi-si-tem, ut vi-si-tem,
ni, ut vi-si-tem, ut vi-si-tem, ut
ni, ut vi-si-tem, ut vi-si-tem, ut
ni, ut vi-si-tem, ut vi-si-tem
65
ut vi-si-tem tem-plum e - - - ius, tem-
ut vi-si-tem ut vi-si-
vi-si-tem tem-plum e-ius, ut vi-si-
vi-si-tem tem-plum e - - - ius,
ut vi-si-tem tem-plum e-ius, ut vi-si-

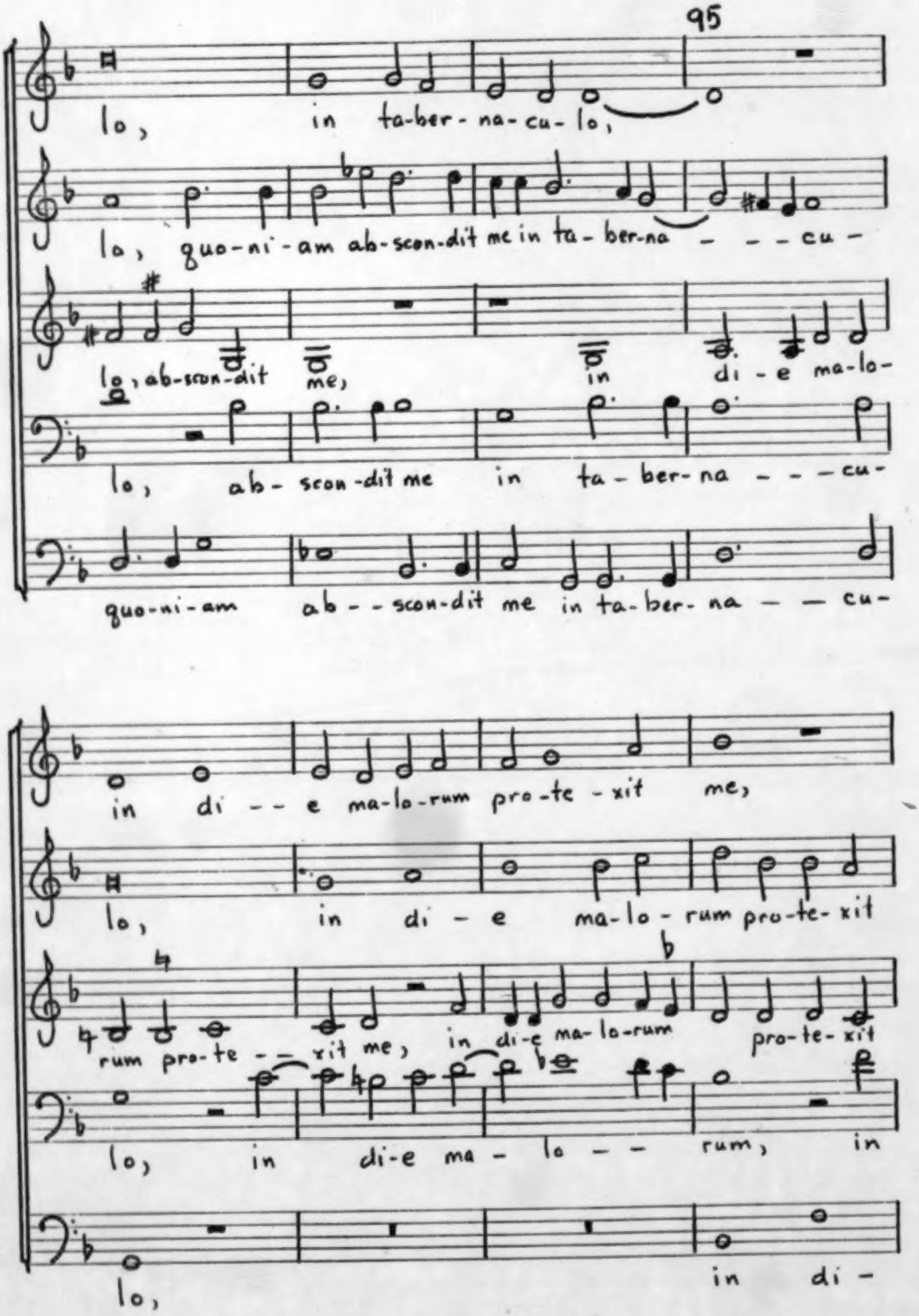

70
plum e - - - ius, ut vi-si-tem tem-plum
tem tem-plum e - - ius, ut vi-si-tem tem-plum
tem tem-plum e - - ius, ut vi-si-tem tem-plum e-ius
ut vi-si-tem tem-plum
tem tem-plum e - - ius, ut vi-si-tem tem-plum
e - - ius
e - - ius, ut vi-si-tem tem-plum e - - ius.
ut vi-si-tem tem-plum e - - - - - ius.
e - - - ius.
e - - - ius, ut vi-si-tem tem-plum e - - ius.

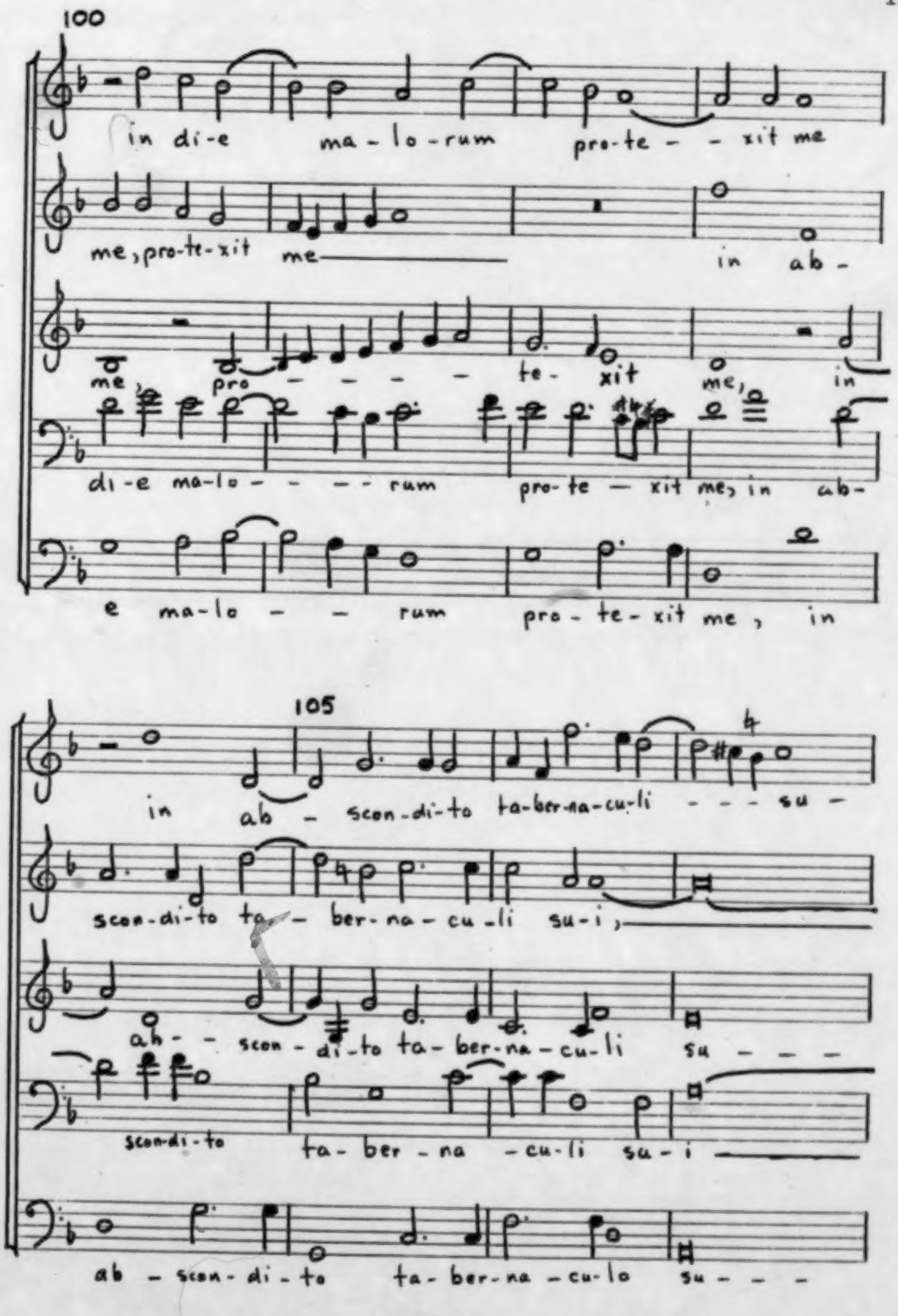
Secunda pars

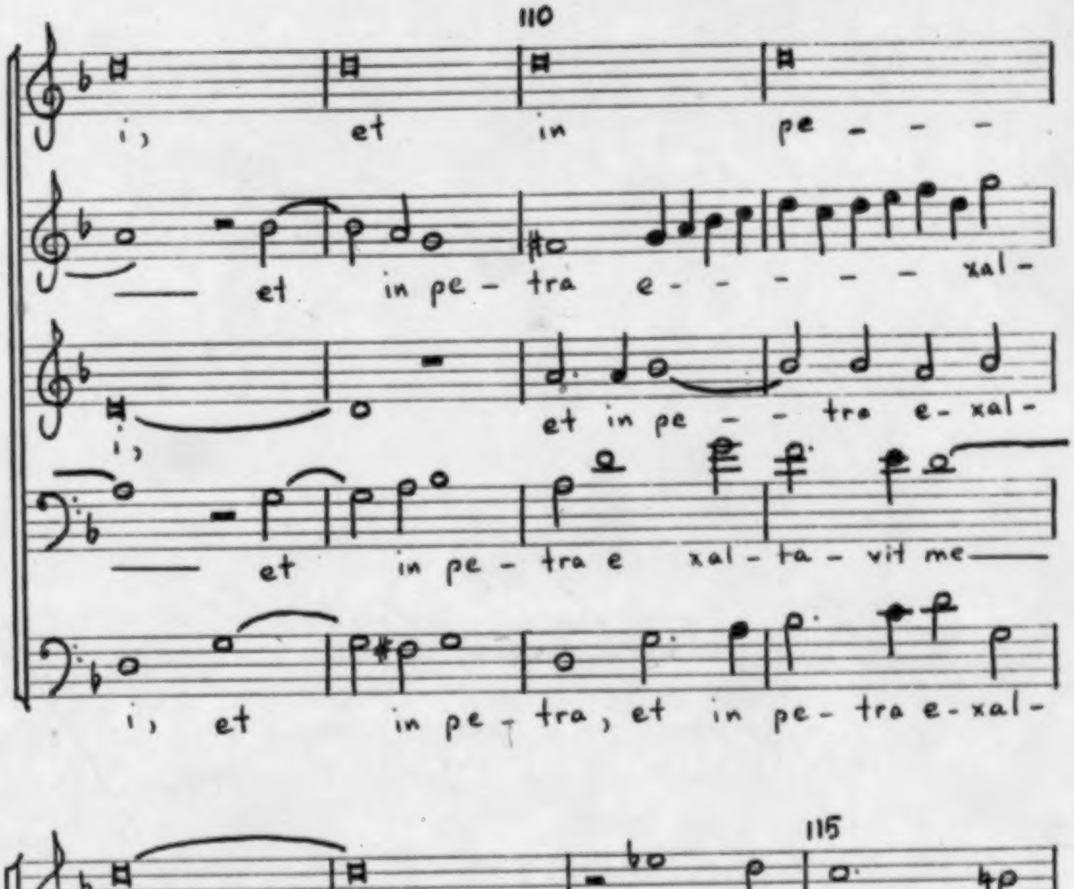

Quo - - ni-am ab - scon-dit me, quo -
Quo - - ni - am ab-scon-dit me, quo -
Quo - - ni - am ab-scon-dit me, quo - -
Quo -

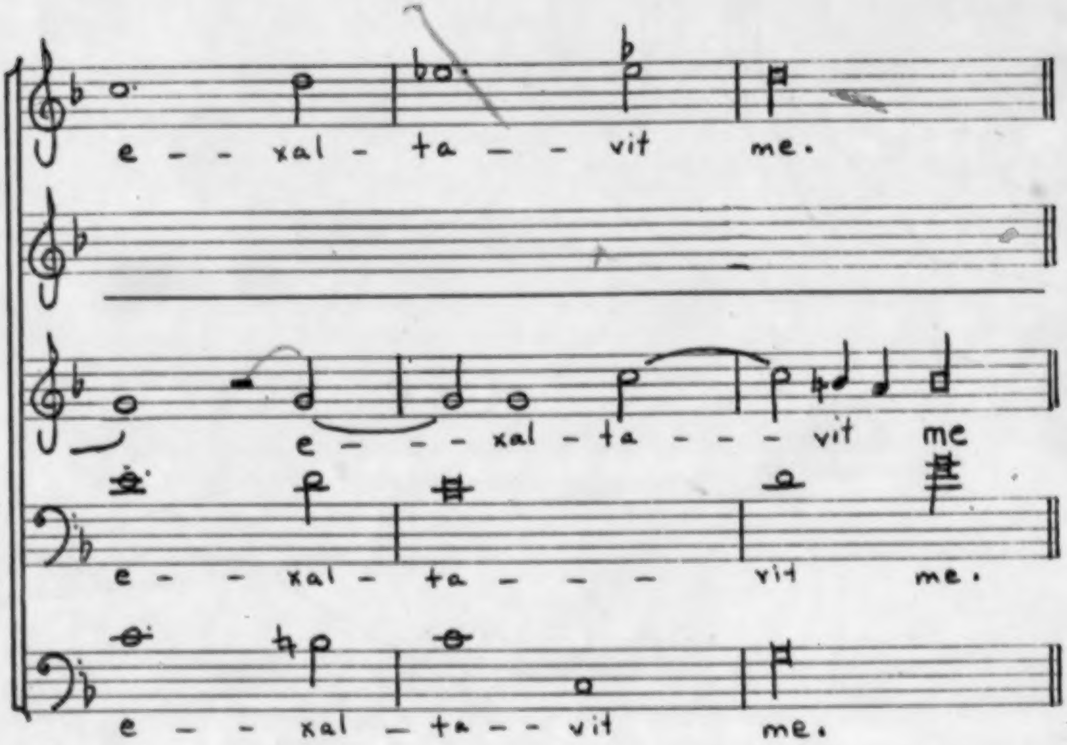

80
- ni-am ab-scon-dit me, quo - ni-am ab-scon- dit
ni-am ab-scon - dit me, ab - scon-dit me,
- ni-am ab-scon-dit me, quo - ni - am ab-scon-dit
- ni-am ab-scon-dit me, quo - ni-am ab-scon-dit me, quo-
Quo - - ni-am ab-scon-dit me,


85
me, ab-scon-dit me, in ta-ber-na - - - - - -
quo - ni - am ab-scon-dit me,
me, ab-scon-dit me in ta - ber-na - - cu-
- ni-am ab-scon - - - dit me, in ta-ber-na-cu-
quo - - ni - am ab-scon-dit me in ta-ber-na-cu
90
- - cu-lo, in ta - ber-na-cu-
in ta-ber-na-cu- lo, in ta-ber-na-cu-
lo, in ta- ber-na - cu - lo, in ta-ber-na-cu-
lo, in ta-ber-na-cu-lo in ta-ber-na-cu-
lo, in ta-ber-na-cu-lo


95
lo, in ta-ber-na-cu-lo,
lo, quo-ni-am ab-scon-dit me in ta-ber-na - - - cu -
lo, ab-scon-dit me, in di - e ma-lo-
lo, ab- scon-dit me in ta - ber- na - - - cu-
quo-ni-am ab- - scon-dit me in ta-ber- na - - cu-
in di - - e ma-lo-rum pro-te - xit me,
lo, in di - e ma-lo - rum pro-te- xit
rum pro-te - - xit me, in di-e ma-lo-rum pro-te- xit
lo, in di-e ma - lo - - rum, in
lo, in di -


100
in di-e ma-lo-rum pro-te- - xit me
me, pro-te-xit me in ab-
me, pro - - - - te- xit me, in
di-e ma-lo - - - rum pro-te — xit me, in ab-
e ma-lo - - rum pro-te-xit me, in
105
in ab - scon-di-to ta-ber-na-cu-li - - - su-
scon-di-to ta- - ber-na-cu-li su-i,
ab- - scon - di-to ta-ber-na-cu-li su - - -
scon-di-to ta-ber-na-cu-li su-i
ab - scon-di-to ta-ber-na-cu-lo su - - -


110
i, et in pe - - -
— et in pe - tra e - - - - - xal-
i, et in pe - - tra e - xal-
— et in pe - tra e xal - ta - vit me—
i, et in pe - tra, et in pe - tra e - xal-
115
tra, et in pe - - tra
ta - - vit me. —
ta - vit me, et in pe - tra
— et in pe - tra
ta - vit me, et in pe - tra


e - - xal - ta - - vit me.
e - - - xal - ta - - - vit me
e - - xal - ta - - - - vit me.
e - - xal - ta - - vit me.

## Psalm 27:4-5

| | |
|---|---|
| Unam petii a Domino, hanc requiram, ut habitem in domo Domini, omnibus diebus vitae meae, ut videam voluptatem Domini, ut visitem templum eius. Quoniam abscondit me in abscondito tabernaculi sui et petra exaltavit me. | One thing have I desired of the Lord, that will I seek after; that I may dwell in the house of the Lord all the days of my life, to behold the beauty of the Lord, and to enquire in his temple. For in the time of trouble he shall hide me in his pavilion: in the secret of his tabernacle shall he hide me; he shall set me up upon a rock. |

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